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DOCTOR WHO

IN-VISION

ARC OF INFINITY

THE MAKING OF A TELEVISION DRAMA SERIES

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Inquiry

into the High Council of Time Lords' handling of the transfer of anti-matter on date code 502802 Lord Hibernia of the Arcalian Chapter presiding.

Summary of conclusions:
On date code 502802 a creature from an anti-matter dimension attempted to gain access to the Gallifreyan continuum through the Arc of Infinity and temporal bonding with Lord $\partial^3\sum x^2$ (hereafter referred to as the Doctor). To ensure the creature's expulsion, the Inner Cabinet of the High Council under Lord President $a^4\pi y^3$ (hereafter Borusa) reluctantly ordered the Doctor's termination. The creature however, playing on Lord $\beta^2\Omega z^2$ (hereafter Hedin)'s interest in the Days of Chaos, posed as Lord Ωmega and convinced him to assist his return to Gallifrey. Anxious to avert unnecessary loss of life, Hedin protected the Doctor from termination, but realising his mistake after the creature attempted take control of the Matrix by appropriating Lord Borusa's codes, he endeavoured to protect the Matrix and was tragically killed protecting the Doctor from Castellan $\partial\beta\int^3$'s attempt to complete sentence. The creature was then successfully expelled by agents of the Celestial Intervention Agency who tracked it to its base in Sol III, Mutters' Spiral.

Lord President Borusa's actions throughout cannot be faulted. An expert in the intricacies of Gallifreyan law, he accepted that, whatever his personal misgivings, he had under a legal obligation to sign the Termination Authorisation Certificate presented to him.

As the representative of the full Council on the Inner Council, Councillor Hedin's access to restricted files was limited. Had he been given access to all files relating to the so-called Omega incident, he would have known that the anti-matter creature which contacted him had attempted to masquerade as Lord Omega on a previous occasion. In ignorance of this, Lord Hedin's actions in attempting to expedite the creature's return to Gallifrey cannot be held against him, and his subsequent attempts to protect the Doctor and expel the creature more than vindicate him. His sacrifice demonstrates the spirit of the noble Chancellor Goth lives on at the highest levels of the Gallifreyan elite.

No criticisms may be laid against Senior Cardinal Zorac. At no point in this crisis did he contribute any advice which had any noticeable influence on the situation.

Though the Castellan's actions, like Hedin's, may be criticised, at no point did he knowingly complicate the situation. At each stage of this crisis he dedicated himself to the zealous execution of his duty as currently defined, showing a steadfast straight-forwardness in his approach, and is in the final analysis to be commended.

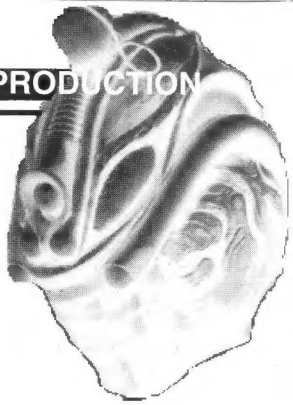
The Doctor's actions may not be so easily excused. He concealed evidence that the Matrix had been compromised from the High Council, leading them to take incorrect decisions on the basis of incomplete information.

Indeed, the difficulties in tracing the creature and the bureaucratic oversights which misled the Council may well have their roots in the scandalous period when as President-elect he left Gallifrey leaderless and isolated from the Matrix.

Finally, I must turn to Chancellor Thalia. Despite her expert advice on the dangers of anti-matter intrusion, I must confirm a serious charge against the Chancellor. The essential recall of the Doctor's TARDIS unfortunately led to the arrival of an alien passenger, Nyssa on Traken, on Gallifrey, in clear breach of the prohibition on non-Gallifreyans visiting the Capitol. Under the circumstances this was unavoidable, but by welcoming this alien to Gallifrey Lady Thalia appeared to condone this situation. This is unacceptable, and could if allowed to stand set a terrible precedent.

I have no option but to recommend she take responsibility for this error of judgement and tender her resignation from the Council.

I must ensure Hibernia gets a place on the Council... Excellent work, $a^4\pi y^3$



BACKGROUND:

1983. A very fine year for **Doctor Who**. In terms of public profile the show reached its zenith that year with soaring sales at home and abroad for tie-in books, magazines, promotional merchandise, even the first, very expensive, sell-through video titles. Although much of the planning and spadework was done in 1982, the roll-out to commemorate the programme's twentieth anniversary steam rollered throughout 1983, ensuring that hardly a month went by without **Doctor Who** hitting front headlines somewhere in the world.

It was the year when **Doctor Who** as a complete entity came of age, instead of public awareness being focused purely on the current Doctor and companions. Patrick Troughton came out of a self-imposed shell to meet his public for the first time. In October the National Film Theatre acknowledged **Doctor Who**'s twenty year contribution to television by turning over its entire complex of South Bank cinema screens for a weekend's screening of old episodes. A month later, to co-incide with the actual anniversary over the weekend closest to November 23rd, American fandom managed the unprecedented coup of pulling Tom Baker, Peter Davison, Jon Pertwee and Patrick Troughton together on stage for a unique, one-off photo-call.

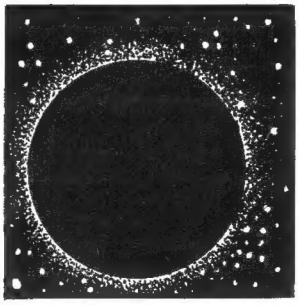
Even BBC Enterprises got in on the act, organising an Easter weekend celebratory convention at Longleat designed to attract 13,000 visitors. The fact that close to 53,000 people turned up over the two days — or tried to turn up only to be turned away — says as much for the high regard **Doctor Who** was held in by the public in 1983 as it does for BBC Enterprise's skills in marketing and planning.

More successful were BBC Enterprises' talents at selling the show abroad. 1983 saw one of the biggest deals ever struck as the U.S. media giant Time Life purchased rights to sell in the States all the remaining Tom Baker serials from The Ribos Operation to Logopolis, the first two Peter Davison seasons plus a first refusal option on all the full-colour Jon Pertwee shows and whatever complete stories survived from the William Hartnell and Patrick Troughton eras.

American interest in **Doctor Who** reached its peak with a seven thousand plus attendance for the November *Spirit of Light* convention in Chicago — nicknamed Queuecon by those at the event. Even before then massive conventions had established themselves as the norm rather than the exceptions States-side. At one point Leela actress Louise Jameson estimated she was shuttling back and forth across the Atlantic every six weeks to attend an event somewhere in that vast country.

Even busier than Louise Jameson on the convention circuit was Producer John Nathan-Turner. His long history with the programme had given him a unique relationship with virtually all the regular actors and actresses, to the point where they trusted him to act as their un-official agent in negotiating fees and other arrangements for appearances abroad. This in turn led to Nathan-Turner travelling out with his "proteges" whenever he could, which was a lot in the years between 1981 and 1985.

All this fuelled a greater sense of introspection which grafted itself firmly onto the shape of season twenty and which doggedly refused to go away after that. 1983 was anniversary year so how better to celebrate TV's longest running science-fiction series than something from the Doctor's past in every story? A grand, far-sighted plan for the new "Omni-Who"? Not quite. In fact, at the beginning the plan was not there at all.



ORIGINS:

Several people have claimed responsibility for the idea of having an old friend or foe from **Doctor Who** history in each season twenty serial. Whatever the case, it was a notion which only came along after several season twenty storylines had been benchmarked by Eric Saward, amongst which was The Time Of Neman by Johnny Byrne.

Along with former **All Creatures Great and Small** Script-Editor Ted Rhodes, Johnny Byrne had been an early candidate to replace Douglas Adams after his departure at the end of season seventeen. Having successfully sold a number of scripts during 1979 and with other freelance projects in the fire for 1980, Byrne declined the post but won himself the opportunity to contribute some script ideas. The one which eventually made production was The Keeper of Traken, Eric Saward's favourite when he came to view the tapes of season eighteen.

Admiring the structure of the story, Saward approached Byrne in the autumn of 1981, while he was still working the USA, to submit some ideas unaware, at the time, that Christopher Bidmead had performed the final rewrite on much of The Keeper of Traken. The plot which appealed most was The Time of Neman — which bore no relationship to the identically named constable character seen in The Keeper of Traken.

Neman in this story was an alien from the universe of anti-matter (possibly a Time Lord but this has not been substantiated by Byrne or Saward) seeking a means to cross-over into the 'real' universe. To do this he had to build a bond with a creature with equal but 'opposite polarity' molecular structure. The match he locates just happening to be the Doctor.

The first the Doctor knows of this bodily incursion is when he begins suffering severe nightmares and ghostly visions even during waking hours. The breakthrough, involving a complex time shift, eventually occurs producing two identical looking Doctors, except that the Neman-Doctor has a different moral code and is desperate to stabilise his new bodily form in the real matter world. The stage is set for a confrontation which takes place on the streets of present-day London.

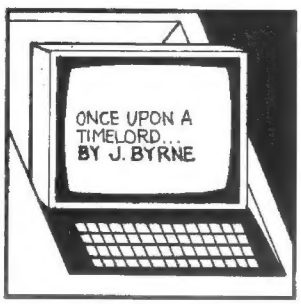
Although well paced and adequately plotted the Doctor's affliction by nightmares smacked too closely of similar narrative devices being used by Christopher Bailey in his Snakedance storyline. Receiving the commission to go ahead with the story, Byrne was instructed to rethink the means by which the Doctor becomes the medium for Neman's arrival in the real world.

Reportedly it was Ian Levine who, during conversations with Saward about the content of season twenty, suggested a link between the anti-matter universe and its one known inhabitant, the renegade Time Lord Omega. Although not a continuity buff, nor even an advocate of its overt use, Saward viewed The Three Doctors and recognised there was a strong case for changing the lead villain's identity to Omega, if only because their profiles and underlying motivation for wanting to exist in real space were virtually the same. The notion to revise the character was passed to Johnny Byrne along with a video copy of The Three Doctors for reference.

A decision to change exterior locations from London to Amsterdam came directly from John Nathan-Turner after he had read Byrne's revised story breakdown. Several factors coloured his thinking. Firstly there was a minimal requirement for props and sets, apart from the ubiquitous police box. Secondly, Amsterdam was a similar distance to Paris in terms of flight times from London. Thirdly the BBC already had a standing procedure for arranging to film there courtesy of arrangements put in place for the soap opera Triangle. And lastly, given the plaudits City of Death had received for its economic but effective use of Paris, Nathan-Turner was keen to introduce a policy of shooting one story per season at a foreign location to boost sales opportunities, and to give **Doctor Who** a more glamorous, internationally-based look.

SCRIPT:

The choice of Amsterdam did not sit well with Eric Saward or Johnny Byrne. Saward had lived in Amsterdam for three years during his days working for an oil company and had no fond memories of the place. Byrne, although not so coloured in his impressions, felt the need to 'show' Amsterdam on screen would inhibit development of the plot. Unable to come up with any better reasons to use the place, other than a one-line reference to its location below sea level aiding the hydroelectric plant powering Omega's conversion, he fell back on the option of an extended chase scene to show the landmarks to their best effect.



One element which bothered both writers was the re-introduction of Tegan. Although it was never intended to write her out of the series permanently, to all intents and purposes she had said goodbye to the Doctor at Heathrow Airport. Saward in particular was worried at the credibility stretching co-incidence of her turning up in Amsterdam just in time to meet the Doctor.

Byrne delivered his scripts under their new working title, The Time of Omega, shortly before Time-Flight finished airing. Right from the start it was agreed this story would be shot second in production order, but transmitted first. The reasoning was simple. Snakedance had no need of location filming and so could be shot anytime. Johnny Byrne's story, however, required a lot of exterior shooting and so would benefit from longer hours of daylight. Additionally, Nathan-Turner wanted a season opener with more 'glitz' than a studio-bound show could offer.

While Byrne's Omega story was clearly the front-runner to occupy the number two production slot, it was not the only contender. Actor-turned-script writer Rod Beacham, flushed with success following his **Blake's Seven** foray Assassin, had submitted a workable plotline called Poison, which ultimately went as far as having episode one commissioned as a script and the remaining three commissioned as story breakdowns. Also in the running was material from Bill Lyons, another offering from Christopher Bailey

and a storyline from the comic strip duo Pat Mills and John Wagner.

In crafting his characters, Byrne took the opportunity to redefine Omega. "I wanted to see a slightly different aspect of his character. I was determined to bring back Omega as someone who was not so terribly black and white; not completely ga-ga and ranting. I'd seen THE THREE DOCTORS, and although he was good he was completely over-the-top and needed to calm down".

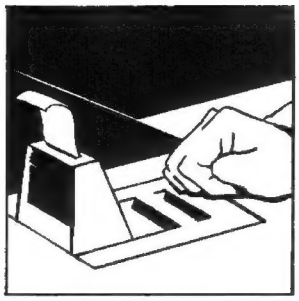
Byrne's description of Omega in the script is certainly different to the tall, robed figure played by Stephen Thorne ten years earlier. His initial materialisation is described thus:-

> "Omega's form is in negative, his features flowing eerily in the weird forces at work in the cone. The rest of the figure is in silhouette, the body slender and youthful and seemingly robed in a black form-fitting jumpsuit. The overall figure has a ghostly, black edge around it which, when seen in the positive, is a cape".

Equally different to the costume-based creation devised by Dee Robson, is Byrne's description of Omega's 'heavy', the Ergon.

> "...Suddenly the structure opens and a shape appears. It moves forward, passes through an invisible force field which crackles, and moves down to pause. This is the Ergon, a hideous unhuman, wholly alien being. It is man-sized, thick bodied, its skin glistening and studded with prickly, ulcerous eruptions. Its skull narrows to an almost non-existent forehead. Its nose is beaked. The mouth and lips fixed in a terrifying, jagged tooth-filled leer. Its hands are rudimentary stumps which clutch a strange, light-filled weapon. It raises the weapon at a cowering Colin. A beam lances out and hits him. Colin is enveloped. His image goes from positive to negative and vanishes..."

Despite the presence and actions of the Ergon, Byrne wanted his interpretation of Omega to come across more sympathetically than he believed had been the case with THE THREE DOCTORS. Again talking to Marcus Hearn for *Doctor Who Magazine*, Byrne explained his reasoning. "As Omega had a background rooted in Gallifrey I felt we could use some of the characters of Gallifrey rather than using the place simply as set decoration. Thus we had a man with a tragic past, one of the High Council, feeling a sense of shame about the way Omega had been treated, and the Doctor's rather callous dismissal of Omega as a complete and utterly irretrievable loony. I always found that not quite the Doctor. I think the Doctor, above all, would understand that insanity is a very subjective term — perhaps he had been suffering from far too much exposure to mega-loonies and so was beginning to fall into the trap of thinking that people are either sane or insane. In the event, I put the focus on another person. It was in the character of Hedin that you got the shades of grey."



SCRIPT-EDITING:

Saward's overall feeling about the draft scripts he received were that they were long and very complex. It was his input that had moved the scripts away from supernatural (?) forebodings about Omega's return to a technical link between the Doctor's bio-data and the means by which Omega would return to the real world, but the result was still very cumbersome. As Byrne explained, "There is a deeply laid and very subtle plot. If you look at the actual way the plot unfolds you don't understand why he needs the Doctor's bio-scan data. You don't understand how he's going to use this naturally occurring phenomenon, the Arc of Infinity, which means his efforts to get back have to be precisely timed and set up long in the past. Much of the advance planning for all of this has been arranged and is on the point of being carried out when the story opens. It wasn't a conventional story, not in the sense of constructing a plot. What we were doing was essentially the reverse; unravelling a plot".

Part of this unravelling process had to include a rationale explaining Omega's change of appearance and his existence as a non-being that was nonetheless capable of appearing physically alongside the Ergon and zombie slaves such as Colin while inside his own TARDIS. The explanation page included in one of the re-writes offered some clues but not in a form that would be immediately apparent to a viewer;-

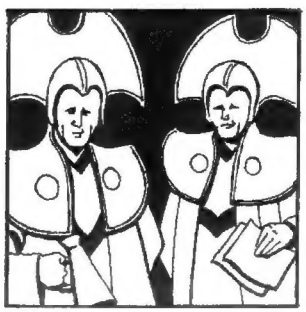
> "Seated in a weird chair-like contraption is the hideously masked and cloaked figure of Omega. Omega's mask is close-fitting like a waxen mildewed skin clinging to the structure of curiously youthful contours beneath. His body, also youthful, is clad in a dark jumpsuit. A cloak ripples around his shoulders. We do not recognise him as Omega, his earlier mask destroyed by the same forces which have destroyed his physical being. Also, since Omega is on his side of the anti-matter barrier, we see him in his real form. Seen on the other side, the anti-matter barrier creates the negative effect. The chair is linked up to transparent pulsing connectors, the whole bathed in a cone of light…"

The references to Omega's slim body and youthful features visible beneath the framework of his mask were meant to hint at why the Doctor was an ideal template for his real world incarnation, but this was an angle lost when the show entered production.

One chunk of scripting deliberately left vague by both writer and Script-Editor was the whole of the chase scene in part four. As everything from the weather to crowd problems — over which the BBC film unit would have no control in Amsterdam — could influence what was feasible and what was not, all of the action following Omega's killing of the gardener to his cornering by the Doctor (originally) on a boat was left open to be "as directed". The only parameter was that the chase should consume no more than five minutes of air time.

An in-joke added when some casting choices were known was the surname of one of the two students. Colin became Colin Frazer, played by Ian Cumming, son of Director Fiona Cumming who is married to Ian Fraser.

And of course there was no resisting the temptation to add a line into the plot about a reversal of polarity…



DIRECTOR AND TEAM:

The trend towards Ron Jones directing every alternate **Doctor Who** was starting to become noticeable even to fans with only a casual interest in the show's production. ARC OF INFINITY was his third serial in a row since he heard he was being short-listed for the job just after completing his responsibilities for TIME-FLIGHT. The key selling points in his favour were Jones' efficiency and reliability; he brought programmes in on time and within budget. Quite why he was asked to do yet another show at a time when John Nathan-Turner was known to be scouting for a new pool of Directors is unclear.

One attribute, undoubtably influential in the choice, was his experience organising foreign location shoots. Two of his previous shows, **Secret Army** and **Bergerac**, had been heavily location bound from which Jones had developed a keen nose for knowing where to go to get arrangements set up quickly and with a minimum of bureaucracy. ARC OF INFINITY was no exception. As soon as he read the first rehearsal scripts, Jones organised a trip for himself, John Nathan-Turner and appointed Production Manager Ralph Wilton (one of the BBC's most experienced PMs) to the Amsterdam Tourist Board to enlist their support and assistance.

The tourist board's input was considerable, to the point where Jones commented to an interviewer on the ease of organising filming at Schiphol Airport compared with the long negotiations to secure similar facilities at Heathrow.

Jones' design team was a mixture of newcomers and old hands. In charge of the studio sets (there would be no props required on location except for the TARDIS) was one of the BBC's up-and-coming group of young female Designers, Marjorie Pratt. Although coming in with only a limited exposure to drama, her CV included many credits for light entertainment, chat and magazine shows.

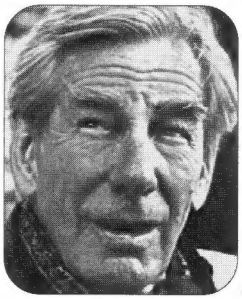
Also coming in to do her first **Doctor Who** was Dee Robson. She had been scheduled to handle Costumes for last season's FOUR TO DOOMSDAY but after a week or so's pre-production work she had to be replaced, at short notice, by Colin Lavers. Her main experience with science-fiction prior to **Doctor Who** was the TV adaptation of **The Hitch Hiker's Guide to the Galaxy**, a mammoth exercise wherein her search to find good prop makers who could realise some highly technical costume solutions was rewarded by the discovery of Richard Gregory's *Imagineering* group in Oxfordshire.

Dee Robson had introduced *Imagineering* to both the **Doctor Who** office and to the BBC Costume Department as a whole. Consequently their input to season nineteen had been considerable, the undoubted high-point being their work on the Eighties Cybermen. Once again Dee Robson would find their services invaluable for two key costume creations for ARC OF INFINITY.

While this serial did not call for any highly specialised make-up work, the design aspects fell to Frances Needham, whose previous **Doctor Who**, STATE OF DECAY had chalked up requirements for everything from wigs and pallid countenances to vampire teeth and ageing techniques. Fran Needham — as her credit would read on air — would make her last contribution of **Doctor Who** with this serial before leaving the BBC to go freelance sometime in the Eighties.

Another newcomer was a former assistant recently promoted to Designer, Chris Lawson, who would handle the limited but, at times, very prominent Visual Effects. On the Electronic Effects side was faithful veteran Dave Chapman, undertaking his seventh **Doctor Who** in a row, having done SNAKEDANCE after TIME-FLIGHT. As always Dick Mills was in the chair for all Special Sound overheads, while Radiophonic music would fall to Roger Limb who, like Ron Jones, seemed to be working on every alternate **Doctor Who** story.

Aware of ARC OF INFINITY's need to grab a strong, opening night audience for **Doctor Who**'s anniversary year, John Nathan-Turner stretched his guest artist budget (also known as the 'knicker elastic fund') to its limit in the hunt for star names that would register in the public mind. His success was considerable.



MICHAEL GOUGH Renowned the world over nowadays as Alfred the butler from the *Warner Bros.* series of *Batman* movies, Michael Gough is better known to older genre fans for his versatile character performances in a whole range of British-made horror films produced between the Fifties and the Seventies. As Arthur Holmwood he co-starred with Peter Cushing and Christopher Lee in the definitive Hammer classic *Dracula* which propelled the studio to international fame and fortune in 1958.

Born in Malaya on November 23rd 1917, Gough started doing stage work in 1936 before the war put a temporary brake on his career. His first major film appearance came in 1948 in the Victorian melodrama *Blanche Fury* followed immediately by Alexander Korda's *Anna Karenina* where Gough co-starred alongside Vivian Leigh and Ralph Richardson. A great many costume dramas followed, among them a non-descript version of *Robin Hood* (1951), *The Sword and the Rose* (1953), and *Rob Roy* (1953) before *Dracula* pointed the way to a successful side-line in the horror movie industry.

Always a perfectionist Michael Gough proved himself capable in all the genre's sub-fields, including comedy (*What a Carve Up* 1961), anthologies (*Doctor Terror's House of Horrors* 1965), science-fiction (*They Came from Beyond Space* 1967), and of course classic horror (*Circus of Blood* (1968) and *Legend of Hell House* (1971) to name but a few).

Other noteworthy mainstream films have included *Women in Love* (1969), *The Go Between* (1971), *The Boys from Brazil* (1978), *Out of Africa* (1985) and *The Fourth Protocol* (1987).

Gough's TV appearances similarly read like a listing of drama greats, among them **Suez, Smiley's People, In Search of the Nile, Fall of Eagles** and **The Rivals of Sherlock Holmes**. To buffs of Cult TV he will always be remembered as the creator of the Cybernauts for **The Avengers**, as First Citizen Hower in the VOLCANO episode of **Blake's Seven**, and as the professor who tries to unlock the secrets of a flying saucer in **Another Flip for Dominick**.

Prior to being cast as High Councillor Hedin, Michael Gough

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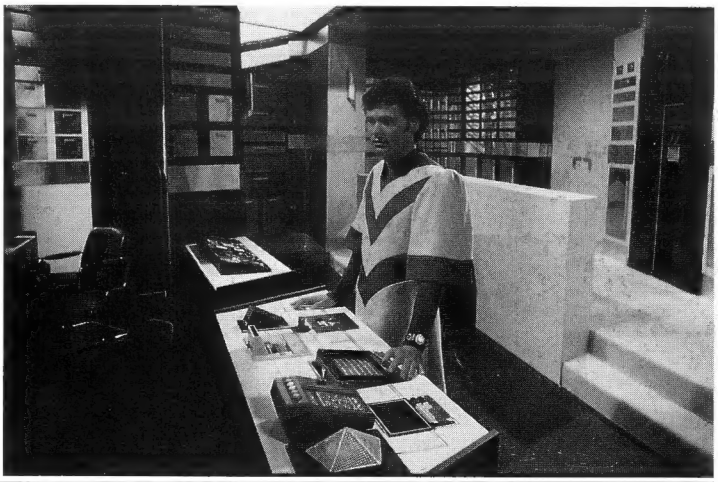
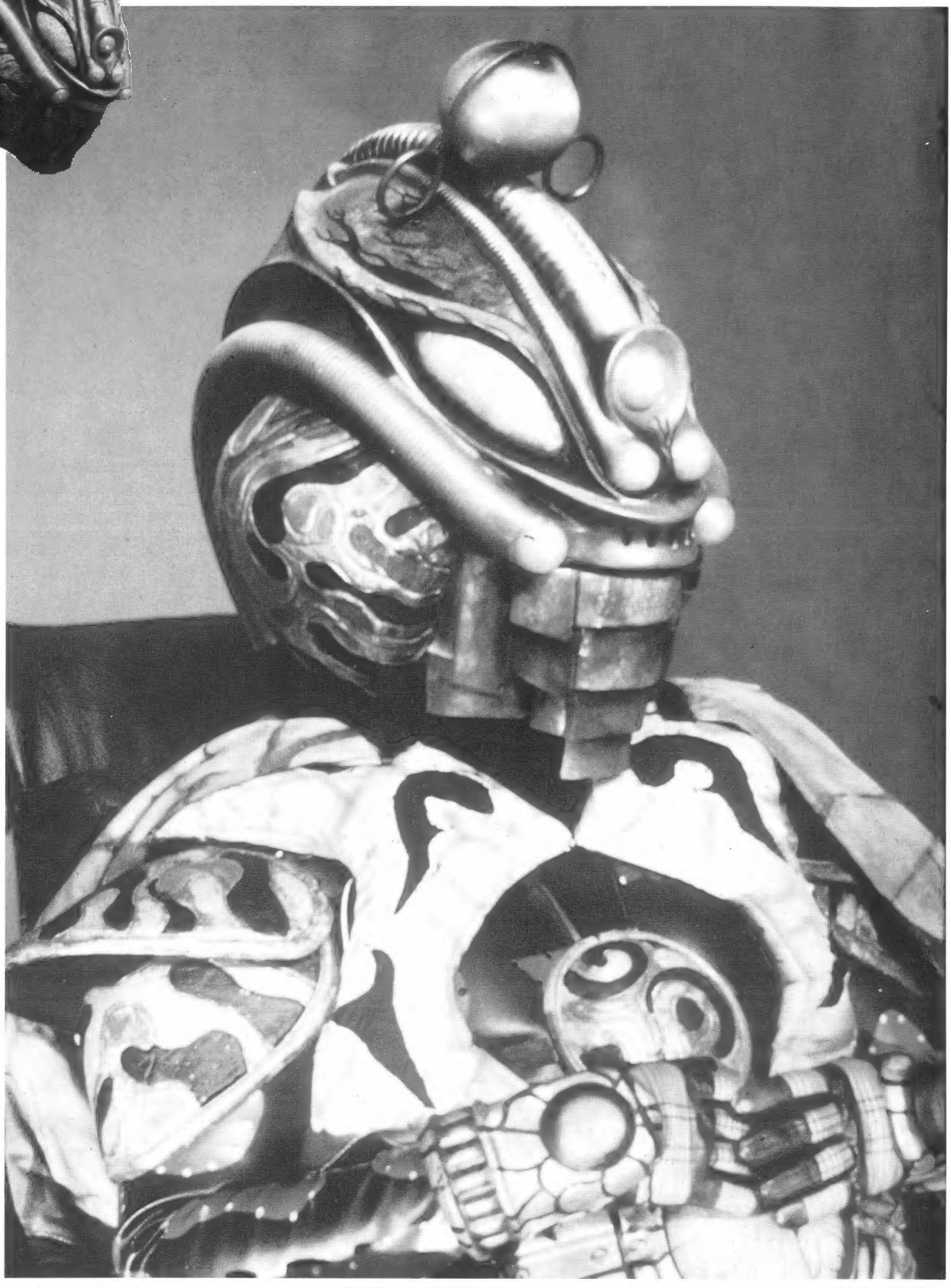
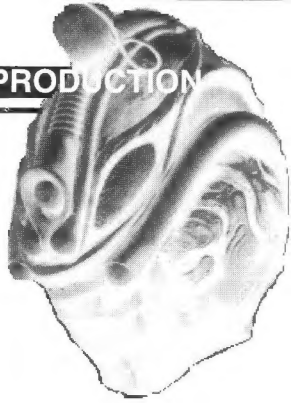




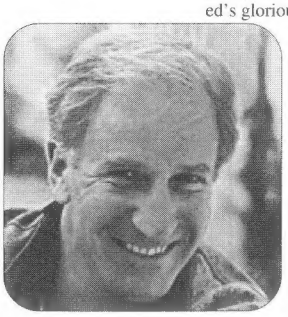


was known in the **Doctor Who** universe for his marriage to Hartnell companion Anneke Wills (his third wife) and for his classic, virtually solo, performance as the malign Celestial Toymaker in the 1966 serial of the same name.

ELSPET GRAY Wife of Sir Brian Rix, Elspet Gray's film career started, aged 19, with an appearance in the 1948 film *The Blind Goddess*.

Listed as a supporting actress her primary roles have either been on stage, frequently appearing alongside her husband in farce productions, or in British-made films which, more often than not, sought to cast her as a lady of genteel breeding. She played such roles in *Trottie True* (1949), *Brandy for the Parson* (1952), *Johnny on the Spot* (1957) & *Goodbye Mr. Chips* (1969) among others.

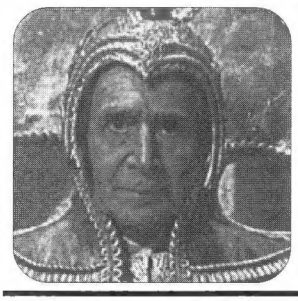
Television parts have similarly sought to cast her in this manner. Alongside other one-time **Doctor Who** guest stars Peter Butterworth, Geoffrey Bayldon and Moray Watson, she co-starred in the successful LWT children's series **Catweazle** in 1970 as Lady Collingford. Normally playing her roles straight, for instance as Felicity Kendal's mother in Carla Lane's **Solo**, she was allowed to adopt a cod East European accent for her fondly remembered Queen to Brian Blessed's gloriously OTT King in **The Black Adder** (1983).



PAUL JERRICHO Born the same year Elspet Gray made her first film, 1948, Paul Jerricho trained at The Drama Stage before launching a stage career with a national tour in *Time and Time Again* followed, some years later, by a season at the Riverside Studios in *The Biko Inquest*, playing a role he would later reprise in the TV adaptation.

Ron Jones knew the strength of his TV work from the drama series **Secret Army**, but other appearances have included **Enemy at the Door**, **QED** and **Armchair Thriller**. Regular roles have included Danny Moorcock in the rural soap **Emmerdale Farm**, Robert Hastings in **Howard's Way** and, later, Rodney in **Love Hurts**, though in 1983 he was best known as **Triangle**'s Charles Woodhouse, the family man changed into a conniving schemer by the death of his wife a few weeks into the North Sea soap's first season.

Jerricho's film appearances have been few but notable, beginning with *Force Ten from Navarone* (1978) and thereafter *The 39 Steps*, *Cry Freedom* and *Forced March*. In 1980 he faced the unenviable task of avoiding Darth Vader's displeasure as a star destroyer officer in *The Empire Strikes Back*.



LEONARD SACHS Another veteran actor returning to **Doctor Who** after a fourteen year absence was South African raised stage and film star Leonard Sachs.

Born in 1909 and married to stage luminary Eleanor Summerfield, Sachs started in the film industry in 1936 with an appearance in *The Secret of Stamboul*. Thereafter hardly a year went by when his name did not appear on at least one movie until TV started making overt demands on his time in the late Sixties. From a list of more than thirty titles, selected gems include *The Elusive Pimpernel* (1950), *The Men of Sherwood Forest* (1951), *Behemoth the Sea Monster* (1959), *The Siege of Sidney Street* (1960), *Taste of Fear* (1961) and *Moll Flanders* (1965).

Television viewers saw him in several prestige productions including **Elizabeth R** (1972), **The Glittering Prizes** (1976), and as the shop-keeper Charrington in the BBC's headline-making production of **1984** (1954). But to the majority of audiences he would always be greatest remembered for his outbursts of verbal dexterity as the host and presenter of BBC1's music hall variety show **The Good Old Days** which ran for several decades, making popular Sachs' catch phrase, "Once again…"

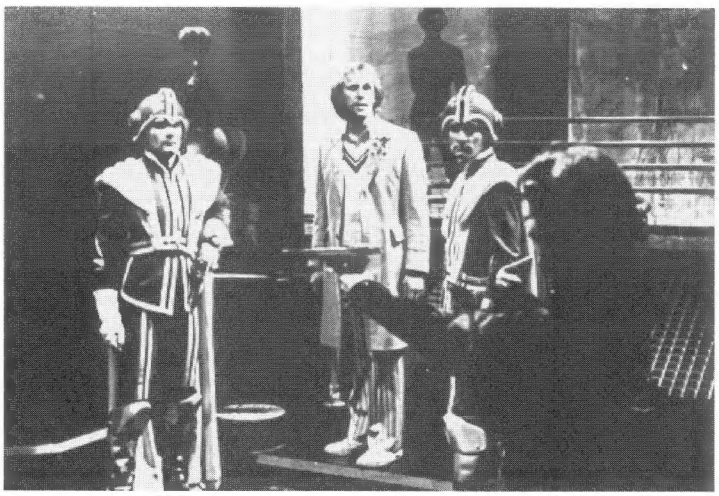
Doctor Who viewers would remember him for his role as Admiral de Coligny in the 1966 serial THE MASSACRE OF ST. BARTHOLOMEW'S EVE, alongside his **1984** co-star Andre Morrell.

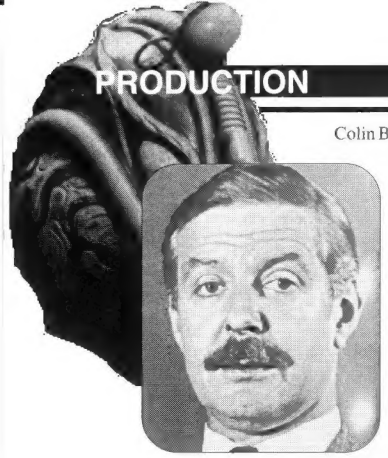
Leonard Sachs died in June 1990, aged 82.

COLIN BAKER The Time Lord in waiting saw the role of Commander Maxil as something of a double-edged sword.

Born in London on June 8th 1943, he was brought up in Rochdale and Manchester where he later studied law with a view to completing his articles with a Manchester-based firm of solicitors. Although he completed his articles successfully Baker went on instead to study acting at LAMDA, listing his first film appearance with a very minor part in Stanley Kubrick's *A Clockwork Orange*.

TV was where he made his name. A small role in **The Roads to Freedom** was followed by the part which would make him famous (and infamous…), Paul Merroney, the ruthless corporate banker in the BBC1 drama series **The Brothers**. Other appearances came in **Cousin Bette**, **Hamlet, The Edwardians, Fall of Eagles** and as Prince Anatol in the BBC's epic version of **War and Peace**. But it was his arch performance as Bayban the Butcher in the **Blake's Seven** episode CITY AT THE EDGE OF THE WORLD which ARC OF INFINITY AFM Lyn Richards remembered when she suggested him to Ron Jones as a perfect candidate for the role of Maxil.





Colin Baker was between two theatre roles when he heard he was being offered the part. Accepting the role Baker commented ruefully to his agent that it meant he would never now get a chance to play **Doctor Who**.

An anecdote he has subsequently often repeated is that when he left the studios after the final recording of ARC he joked to Ron Jones, "Remember the name's Baker..."

IAN COLLIER An actor with a good radio voice, Collier had been in one previous **Doctor Who** — THE TIME MONSTER in 1972 playing the hapless lab student Stuart Hyde. He was chosen by Ron Jones not just for his voice artistry but because his build and facial bone structure bore him a passing resemblance to Peter Davison; initially a point for consideration given the description of Omega in Johnny Byrne's script.

SET DESIGN: The size restrictions of studio TC1 dictated a degree of invention from Marjorie Pratt if she was to realise all the sets for the serial, which comprised two minor sets, three stock sets, eight major sets, a CSO area, a model area and a considerable number of corridors, several of which had to link into one or more of the principle sets.

Due to the location shoot the breakdown of studio blocks was the standard two days plus three days. Under such circumstances Directors and Designers preferred to use the shorter session for minor scenes and less action-based material, leaving the longer second block for all the bigger, often effects-bound sections.

Marjorie Pratt was unlucky in that many scenes either involved complex sets or would take time to record due to dependencies on floor and electronic effects going right.

For block one the smaller sets were those required first. The youth hostel's reception and the cafe were both corner sets and easy to mount with minimal cost as just about everything came from scenic stores. Adjacent to these were three stock TARDIS sets; the console room, the corridor beyond and Nyssa's room. In dressing this latter room the fancy dress outfits worn by the two girls in BLACK ORCHID were hung on the hatstand.

The main area of the studio was almost exclusively given over to all the chambers of the crypt. This large, L-shaped construction comprised three separate yet inter-linked rooms. On the left-hand side was a gateway with a rising staircase leading up to a platformed area, intended to represent ground level. Adjacent was the crypt proper, a substantial but not expensive set as so many of the mausoleum artefacts could come from scenery stores. Next door again was the pump room, designed with a removable door section representing the portal to Omega's TARDIS. Like the gateway this was a split level set, the upper deck scaffolding supporting a service passage entrance to the underground cellars.

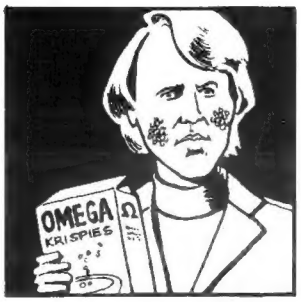
Gallifreyan interiors, plus some products of Gallifreyan technology, occupied just about all the available floor space for Block Two. Omega's TARDIS was a redress of the console room and adjoining corridor of the Doctor's ship. In place of the console was a raised dias surmounted by the chair in which Omega would sit throughout most of the show. Marjorie Pratt did not take up the challenge of designing an intricate connection apparatus, possibly due to the way in which the mechanics of the transformation sequence would be handled by Effects. The side door led out to a smaller annexe area: Tegan and the students' prison for much of the story. Few wall roundels were in evidence, with some stock control panel sections used in their place.

The biggest set was the computer room; a split level design which led out, through a pair of double doors, to a H-shaped corridor beyond. The console props had to incorporate some working elements; a monitor for displaying text, a CSO screen, a printout device and whole ranks of illuminated control panels. One nice touch of continuity in the serial was the Time Lord system of actuating controls by moving glass cubes into different positions; a technology last seen in THE WAR GAMES.

The office set had to double as both the Castellan's and Hedin's places of work, the sets being redressed for each new occupant. Intending that the Gallifrey of this story should look less ceremonial and gothic than before, Marjorie Pratt gave all the sets lower ceilings and greater impressions of horizontal, rather than vertical, linearity, making them look more like places where Time Lords could live rather than just turn out for ceremonial occasions. Hence the enclosed, homely look of the lounge area where Damon first talks to Nyssa. Initially Hedin's office was scheduled for inclusion in Block One's recordings, the intention being to remount it for Black Two as the Castellan's room.

The remainder of the Gallifrey sets; the council chamber, termination area, security compound and the ubiquitous corridors all followed the same principle; they were softly lit, sometimes from hidden recesses, with pastel colours accentuating their crisply defined, if somewhat spartanly furnished, decors. Purchased globe lights completed the decoration.

MAKE-UP: Fran Needham got a much easier ride on ARC OF INFINITY than her previous **Doctor Who**, STATE OF DECAY. Apart from the standard need to powder artists' faces to avoid them shining under the lights, the only real studio overheads were applying make-up to the Gallifreyans so that they all appeared to enjoy healthy sun tans — thereby distinguishing them from the more pallid appearances of Colin and Robin.



Janet Fielding's hair had been cut short for Snakedance, while Sarah Sutton's locks, much longer now than they had been for THE KEEPER OF TRAKEN, were more waved rather than curled.

Thalia was the only Time Lord character to receive a special 'hair-do' for the show, although Colin Baker's distinctive mop of curls did not escape the hair dryer's attentions in a lesser capacity!

Curiously, and possibly to discourage obvious comparisons with horror films, no special make-up was applied to Alistair Cumming's features while in his zombie state, even though the script suggested his eyes should look "...dead and staring".

The week on location was Make-up's one opportunity to shine; treating the features of Peter Davison and Ian Collier to show cellular decay overtaking Omega's body. Confirming what has been documented many times before, Rice Krispies was indeed the ingredient used to give the green facial make-up applied to both actors its knobbly, pustular appearance. Peter Davison underwent the most transformations — from the mild first pock marks on his hand to layers of textured latex applied to his face — but it was Ian Collier

who received the full treatment; neck and face totally coated, wearing a blond wig to increase his resemblance to Davison.

COSTUME:

SNAKEDANCE had been recorded with both Sarah Sutton and Janet Fielding kitted out in the new costumes created by Ken Trew (see **IN·VISION** 64: **Snakedance**). To maintain continuity with TIME-FLIGHT, however, it was decreed that Nyssa should retain her Traken-style trouser suit for one more story.

The two main costumes for ARC OF INFINITY with those due to be worn by Omega and the Ergon. Due to the specialist nature of both outfits, the job of producing them went to *Imagineering*. Knowing they did not want to use any elements of the old Omega's appearance, save for the notion of a long, flowing robe, Dee Robson and Richard Gregory devised between them a single-piece black and gold jumpsuit, a long opera cape cut from the same felt material and a pair of matching gloves. Conventional riding boots, coloured to complement the robe, completed the image. For the mask Dee Robson pretty well entrusted design and construction to Gregory; the only instruction she laid down was that the mask should completely cover the face, yet convey to the viewer (and the dubbing engineers) when Omega was speaking.

Keen to out-do their Cyberman design, and make use of the contacted-in skills of a freelance electronics specialist, Gregory's team built a top heavy helmet rigged with a system of lights actuated by Ian Collier's voice. The idea to do this had come from examining the electronics and associated servo-mechanisms from some old Century 21 puppets loaned them by Gerry Anderson (Imagineering were also gearing up for pre-Production on Anderson's new series **Terrahawks**). As well as voice-controlled lights, Gregory and Co. also borrowed the Anderson Lip-synch idea and built into Omega's mask voice-actuated servos that would cause the three mouth-piece flaps to twitch as Omega spoke.

In the event the mouth mechanism was never used during recording. Although the reason for this is not clear, anecdotal evidence has suggested it was due to a combination of the mechanisms breaking down constantly, and the buzzing of the magnets distracting the actor's concentration.

Only one Omega costume was made, crafted so it would fit both Ian Collier and Peter Davison. More than one head was made however; the fibre-glass production version described above and several soft rubber ones, cast from the same mould, for use in effects scenes and for the moment when Omega rips the mask off to reveal the Doctor's features underneath.

So pleased was Gregory with the finished costume that he applied his own initials, R.G, to the swirling pattern on Omega's oriental-style chestplate.

For the Ergon the impetus was to come up with something frightening, along the lines of the infamous H.R.Giger alien. Taking John Nathan-Turner and Dee Robson at their word Imagineering built the costume's components by taking casts from as many bones as they could lay their hands on. Fortunately, as *Oxford Scientific Films* was a neighbour of theirs, coming by such natural history props was not that difficult. The finished body elements did bear a resemblance to the Giger alien, but for the head Gregory chose to model a skull based on a pterodactyl dinosaur. The component, once cast and painted, was light enough that it could be worn like a hat by the actor, with a hidden chin strap to hold it firmly in place. The only unfortunate aspect was that being worn like a hat and with a long, pointed beak attached, even the slightest of head movements by the actor got exaggerated — hence all the comments in the studio about the creature constantly clucking.

The majority of the Time Lord costumes came from stock. Damon, for example, wore Runcible's costume from THE DEADLY ASSASSIN. Wanting to add her own touches, Dee Robson did provide some design elements of her own. Maxil's costume was a stock item, but the addition of a breast plate and a specially made helmet (again from *Imagineering*) helped customise it. Hedin, Thalia and Borusa all wore specially made-to-measure costumes but the skull caps and the distinctive James Acheson collars came from the Costumes stores. However, even then Dee Robson added a few touches of her own; furniture ruching around the edges and various mantles and decorative amulets to denote office.

Thalia's robes had to be completely new. The only female Time Lord previously seen — Rodan in THE INVASION OF TIME — had worn a Runcible-style gown, and the height difference between the two actresses ruling out its re-use anyway.

The choice of thick blue overalls for Davison and Collier to wear while trekking around Amsterdam was not accidental. The overalls were baggy enough for Davison to wear above his Doctor costume (and for one scene with Omega's cape wrapped around), and spacious enough for Visual Effects to fit protective padding around Collier's body so he would not be burned by the electronically detonated flash charges going off during his death scene in Amsterdam.

VISUAL EFFECTS:

Compared to the amount of work facing Dave Chapman on the electronic effects side, Chris Lawson also got a comparatively easy ride preparing floor effects for ARC OF INFINITY. The hand-prop trio which SPFX commentator Mat Irvine likes to label as the "phasers, communicators and tricorders" overhead was much in evidence, even if some of these items, such as the guards' staser side-arms, could come from stock. The specifically referenced Impulse Laser used to kill Talor was specially made and conformed to Johnny Byrne's description of a bulbous, glass barrelled object. Also specially made was the hand-held, battery-powered tracking device the Doctor would use to locate Omega in Amsterdam.

Lawson's two biggest scenes were the Doctor's abortive termination and the dissolution of Omega's anti-matter body. The former involved the controlled release of clouds of dry ice from a scenic prop hopper suspended above the termination dias. A fan, positioned above the hopper, helped direct the greater volume of dry ice 'smoke' downwards at a greater rate than its natural heavier-than-air properties would allow.

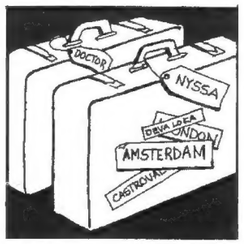
As with Kalid's disintegration in TIME-FLIGHT, Omega's bodily liquifaction was done by pumping quantities of a red-dyed clear gel, through concealed hoses, into one of the flexible rubber Omega masks. In Byrne's original script Omega was described as wearing a *Phantom of the Opera*-style feature hugging mask, his dissolution looking therefore more gory by virtue of his face/mask being seen to crumble as the power builds. Submerged beneath the helmet mask supplied by *Imagineering* Ian Collier tried to convey the same impression of facial collapse by distorting the shape of the mask as the goo gets pumped through it.

Visual Effects provided the model of the 'Matrix interior', against which Chromakey inlays of the Doctor, Tegan and Omega would play out their roles. As scripted the Matrix was described by

Johnny Byrne as follows;-

> "In visual terms a three dimensional pattern humming with the kind of electrical activity we would expect to see inside a brain; signals pulsing along, ganglions (sic) of electronic nerves, nodal points, synaptic currents and so on.
>
> "Strange tidal forces gust and echo. The Matrix is the scientifically engineered reordering of the relative dimensions of time and space over which the Time Lords have control. Its primary function is to allow time capsules, like the TARDIS, to move freely through these relative dimensions, but it also has a host of secondary functions which relate to the day to day running of Gallifrey itself. The Matrix exists outside the physical world, reflecting a scientifically controllable mirror image of the real thing."

Lawson chose to realise this description as a two element model, each element focused on by a different camera. Element one was a simple star field; a black backdrop pitted by tiny holes with a strong, white light source behind to make the brilliance shining through the holes sparkle and shimmer. Element two was a conglomeration of small perspex rods, assembled in random formation. Framed against a CSO back-cloth, and with a light playing over the perspex, the end result, when merged together by the Vision Mixer, was a web of shimmering lines against a field of flickering stars. Visitors to the Matrix were separate CSO feeds. In the Doctor's case, his image was made to look less substantial by passing his shape through a Ripple Generator — more commonly used on TV to presage a dream scene by causing the picture to wobble rhythmically. Two other big Visual Effects moments were the series of controlled explosions which decimate the pump room in the crypt as the fusion booster explodes, and the subsequent explosions which destroy Omega's TARDIS.



LOCATION FILMING:

The film unit, plus the six members of the cast required on location flew out from Heathrow on an early morning flight on Monday May 3rd 1982. Only one item of baggage was not aboard the plane: the TARDIS police box. The jigsaw design of the prop would have enabled it to be packed flat into the cargo hold, but on the day its weight proved too much for a fully laden flight, and the BBC was unwilling to pay the additional fuel costs. So the TARDIS went back to White City, a page was ripped from the Shooting Schedule, and everyone else settled back for the hour's flight to Amsterdam, which touched down shortly before ten o'clock.

The first bits of footage to be shot were at Schiphol Airport itself, just after all the luggage — including the lights, the camera and the sound equipment — had cleared Customs. Janet Fielding and Andrew Boxer had travelled in costume, enabling their meeting in the arrival hall to be shot very quickly. The terminal clock in fact time-stamps the scene visibly as 10:59. Afterwards, while the rest of the cast and crew dispersed to their hotel, Ron Jones and the camera team moved out to the runway area to capture a tracking shot of a jet touching down.

The afternoon session was spent right in the heart of the city, at Mint Tower Square and the nearby flower market in Muntplein. The large clock on the tower and the establishing shot of Robin gazing over the bridge became the opening location scene of episode one, again precisely time stamped at 3:31 p.m.

At one point during filming the sound recordist was despatched to tape a street musician's barrel organ rendering of *Tulips from Amsterdam* which would later be dubbed over the opening location footage and reused in part four.

Day two concentrated on a lot of early episode scenes between the two back packers and Tegan. Most of the action took place within a close radius, starting with a series of establishing shots and dialogue exchanges outside *Bob's Youth Hostel* and along the streets of Voorburgwal.

By all accounts these scenes in central Amsterdam went without any technical hitches, the only problems faced by the unit being the eternal ones of passers by stopping to look while in camera shot, and the vagaries of the weather which threatened to alternate between bouts of showers and cloudy/bright conditions all week long. Neither of these problems were solvable. Without all the backup teams of a domestic shoot, crowd control could not be undertaken. The best the team could do was ask people — always hoping they understood English — not to gawp at the cameras.

On days when Peter Davison was called for filming (Wednesday onwards) an additional problem arose in that he was recognised by the Dutch from his appearances in **All Creatures Great and Small**. **Doctor Who** was an unknown programme in Holland, but many viewers did know Doktor Farnon.

Tuesday continued with exteriors of the main police station and filming along the length of Lijnbaansgracht. In the afternoon the unit moved on to the more affluent Leidseplein area where the crypt entrance location had been scouted. This was in fact the underground Hoopman Bodega wine cellars, although only the exterior was used in the filming. The day wrapped with further street shooting outside the *Vondelpark Youth Hostel* in Zandpend.

Minor delays due to bad weather necessitated an 8:30 start for the crew on Wednesday. Further street shooting was the first order of priority in the Amstelveld area of town. The main impetus of the day, however, was to start blocking out the action for the episode four chase scene, plus the various sequences of Omega roaming the city in the guise of the Doctor. Ron Jones himself wrote and paced these scenes, frequently deciding the action on the basis of whatever was available. The moment of fame for an uncredited small Dutch boy, as he turns round and changes Omega's expression from a scowl to a smile with his infectious grin, was a direct homage to a similar scene in the first Universal *Frankenstein* film.

As well as tracking shots along the streets, Wednesday saw the crew filming by a flower stall on the corner of Prinsengracht and Utrechtestraat. Final shooting before wrap-up was at the front gates of the Huis Frankendael along Middenwag, supposedly the main entrance to the crypt.

Thursday was chase day. For this the team moved to the Amstel Sluize (Lock) area of town, just south of the Skinny Bridge landmark. Four local extras were hired for the day to play the young couple, the chef who gets knocked over carrying his wares, and the owner of the dog which had to bark at Omega on cue. Again sections of the chase were blocked out according to whatever could be arranged on the day. One stunt the Production Manager managed to negotiate was the lifting of a bridge over the Amstel River just as Omega tries to cross it.

The final encounter between the Doctor and Omega (played this time by Ian Collier) was moved from a canal boat to a jetty by a lock gate — a visual metaphor thought up by Ron Jones to signify there was nowhere left for Omega to run.

Although Collier played Omega for this last confrontation, for the majority of the day Davison assumed the role, an experience he later described as very uncomfortable to do due to his being constantly stared at by onlookers as he tried to act with Rice Krispies make-up all over his face and hands.

By way of easing tensions John Nathan-Turner arranged for cast and crew to have an evening out after shooting, starting with a meal which eventually progressed to a tour of the city's celebrated night life. Peter Davison would later recount with glee how they had to 'rescue' Janet Fielding from a person who had engaged her in conversation while she was window shopping. Fielding had been quite happy talking with this individual, unaware they were now in the notorious Red Light district and the man had thought she was a prostitute touting for business…

The last day of filming saw the unit back in the centre of town, shooting in Dam Square, along Damrak and in the forecourt of the central station. According to anecdotes this was the location where John Nathan-Turner made his Alfred Hitchcock cameo appearance; walking into camera shot behind a phone box in his distinctive tan sheepskin jacket to warn some approaching walkers that filming was in progress. The shot appeared in part four.

With filming complete the final event to be staged was an afternoon photocall and interview opportunity arranged by John Nathan-Turner and the BBC Press Office and announced by way of invitations sent out to all the newspapers in Britain. Due to the distance, few Feature Editors felt inclined to send their reporters and photographers all the way to Amsterdam, preferring instead to do deals with syndication agencies like *Rex Features* for material.

The Doctor goes double Dutch..

By TONY PRATT

PETER DAVISON, alias Dr Who, strolls alongside an Amsterdam canal. But his Edwardian cricketing gear does not fool the locals.

Solid, respectable citizens greet him: "Good morning, Dr Herriot."

Davison eventually sucks it out. The Dutch are currently enjoying his earlier TV series, All Creatures Great and Small.

And in Holland it is rendered "Dr Herriot." Dr Who, once popular here, is seen no more.

Two years ago, before Davison took over the role from Tom Baker, the series was almost dropped because of its violence.

Nobody asked the child-ren, of course, who are still upset about the decision.

Nevertheless, for the new Dr Who series, starting next January, its even more controversial star has been in television numbering himself in Amsterdam — not as the Doctor, but as a nasty villain called Omega.

Like all the series' villains, Omega is out to conquer the universe. So, for the television, switching on his Dr Who role, to earnch him

HAREM

Davison is puzzled by the strange relationship between the "good" Doctor and his subjects.

The male "companion" — young Adric — was killed off in the last series and now the producers have rewritten my two female companions, Tegan, played by Janet Fielding, and Nyssa, played by Sarah Sutton.

Davison is at pains to point out, unlike the previous Dr Whos, it is an extremely attractive young man, Tegan and Sarah refer to their roles as "the Doctor's harem."

EXOTIC

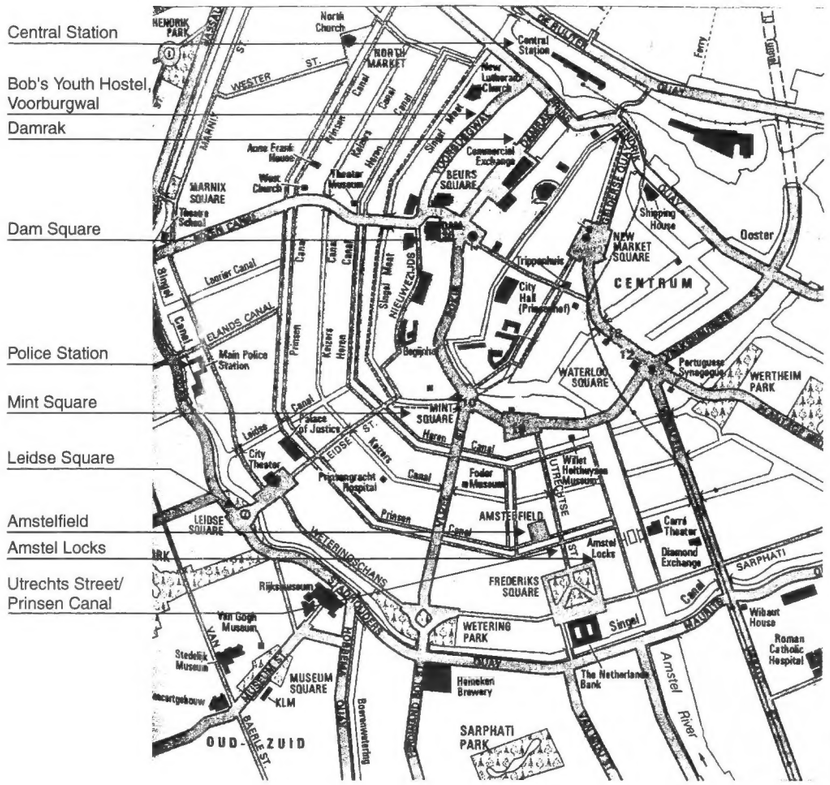
"In the last season it was all right for me to put my arm round the young men in a friendly, comforting way. But not the girls. Very odd, that."

In the new series the Doctor's sense of propriety will face even stiffer challenges.

For his harem is going sexy. Sarah Sutton is shedding her usual asexual trousers and dressing exotic-ally-coloured culottes.

And Janet Fielding, the Australian actress who spurs the last vestige of the Doctor's harem's uniform, will appear in provocative dresses and a lazy sarong.

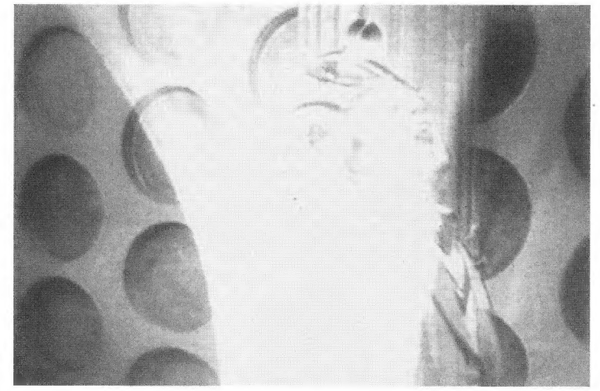
Poster with his Dr Who assistants, Nyssa (Sarah Sutton) and Tegan (Janet Fielding) in Amsterdam.



TARDIS scenes which heralded Colin Baker's first appearance in **Doctor Who.**

It was here, according to anecdotes later recounted by Colin Baker, that an unfortunate flaw was discovered with his costume. It had been assumed he would wear his ceremonial plumed helmet of office — a prop Baker christened Esmerelda for its likeness to a chicken — all the time, but his first attempt to enter the TARDIS through its double doors ended in hilarity when the tall plume collided with the lintel. Arguing it would diminish Maxil's aura of severity if he ducked to go through, Baker was allowed to carry 'Esmerelda' under his arm for much of the rest of the story, or at least when low ceilinged sets were involved…

The remaining TARDIS scenes for episodes two, three and four were done in order, leaving just the part one 'bonding' scene to be done last of all. The 'Cone of Light' would only be added in post-production, but the negative image of Omega was done real time. In was Ian Collier's one shot of the day; fully costumed he stood motionless in the CSO area while his image was captured on Dave Chapman's inlay desk, flipped into negative and electronically moved to superimpose over a long shot of the Doctor. Co-ordination and camera line-up were the keys to making this sequence work, but the day finished on time at 10:00 pm.



Day two's afternoon session kicked off with a few short scene's in the companion room set aboard the Doctor's TARDIS. The action then shifted over to big crypt set, starting with scenes of the two boys surveying their new sleeping quarters, progressing through to the arrival of Omega's TARDIS (disguised as a mausoleum although only one side was ever visible) and the first appearance of the Ergon.

Here another size problem reared its head — literally. As with 'Esmerelda', the height of the monster's headgear proved greater than the height of the TARDIS portal. This problem was solved by an equally expedient bit of thinking; two stage hands, positioned behind the TARDIS door flat, lifted the piece of scenery just enough for the Ergo to pass through. Steady hands and careful lighting did the rest.

The effect of objects and people targeted by the Ergon's gun required use of the CSO area. The victims (which included a statue) performed their screams (or whatever…) on the CSO stage while their images were relayed via Dave Chapman's Inlay Desk onto the crypt set, and then switched rapidly between positive and negative before being faded out.

Due to the number of scenes, many of them very short, set in the crypt/pump room, recording them took up the entire second day. The order of shooting was crypt area, pump house with Omega's TARDIS, the service passage into the pump room, and lastly the stairwell entrance to the crypt. The last scene of all was the Visual Effects explosion of the fusion reactor. This is what delayed proceedings somewhat. The first explosion did not go convincingly and with ten o'clock quickly approaching there was no time to stage a remount. The scene was kept in but Ron Jones and Chris Lawson agreed to remount a close-up for inserting purposes of the fusion unit

Continued on page 14

STUDIO RECORDING:

A fortnight of rehearsals followed everyone's return from Amsterdam before the shorter of the two recording blocks kicked-off on Monday May 17th 1982 in studio TC1.

As ever day one was an afternoon start. Camera rehearsals began at 14:00 and recording at 19:00, commencing with Robin's arrival at the youth hostel and his agitated response to the receptionist's query about Mr. Frazer. These few scenes in the hostel — during which the receptionist had to change her top to represent a day having passed — were followed by a couple more short sequences in the Amsterdam cafe featuring Robin and Tegan.

The remainder of day one was taken up with the material set inside the TARDIS, commencing with the introductory scene of the Doctor completing repairs on the scanner's audio circuits. Most of the episode one scenes in the console room were done in order, but the big gap, due to the complexity of the sequence, was the Doctor being overwhelmed by the 'Cone of Light'. That was left till later. Nyssa and the Doctor's attempt to flee the console room was done early evening, however, the distortion effect being achieved by the old Ice Warrior trick of pointing a camera at the set's reflection in a stretched sheet of *Mirrorlon*.

Jumping ahead to episode two, the next batch of scenes to be recorded centred around the Doctor's imprisonment in his disabled

"**WHAT** do you mean you've not got vacancies? I'm already trained as an air hostess an — will you listen to me? I've come for a job. I'm trained. You're advertising for people like me."

The British Airways personnel officer finally looked directly at Tegan, a vacuous expression clearing. "No, Miss, we're not. Long haul stewardesses, yes, but not people like you. We've got enough loud-mouthed Australians on staff as it is. More than enough, and we've only got the one. Now, will you go or do I have to tell you that you're not qualified enough, that you've apparently no fixed abode and that your manner is not that suiting a representative of British Airways?"

"Why don't you tell that to Captain Stapley? He knows what I did with the Xeraphin."

"Yes, miss, that's just what I mean: the Xeraphin. You're trained on a two-bit Aussie airline and I'm not going to trouble Captain Stapley. Not today. Haven't you heard the trouble that's been going on? He sorted it all out, did the Captain."

Two identical voices started to speak. "Of course, the Doctor -". One voice, from a woman entering the room, completed the sentence. "Of course, the Doctor was no help at all." She looked at Tegan. "But then, he generally was useless, wasn't he?"

"Ms Jovanka?" said the personnel officer. "I've been telling your twin here that we've not got any work for her."

The Tegan standing in the doorway stopped staring at the Tegan by the desk and glanced at the officer. "You mean you've been telling her that you couldn't cope with another big mouth, don't you?" Back looking at Tegan, the worried and confused and seemingly younger Tegan. "Yes, it's me. Don't worry about it, I'll explain what I can and we'll get you sorted out. Just don't touch me. You don't want to know what would happen."

An older Tegan led the younger to a staff cafeteria, the two identical women causing a half dozen conversations to stumble on the way, and on to a table looking out across Heathrow Terminal 1. "One good thing," said Ms Jovanka, "is that at least I don't have to ask if you take sugar."

"You are me, then?" asked Tegan. "This is the Doctor's fault again, isn't it? He tried to come back for me and did his usual round the houses route, yes?"

"Not really. Most of it is my fault, to be honest. And I'm doing well out of it. Came back here some time ago now, picked up where I left off." A pause. "Sorted out Auntie Vanessa's things." Another pause, and then, brighter: "And got back into the life here. I knew a bit of what was coming, so I was ready to take advantage of things when BA and Air Australia did the common routes deal this time round. You're looking at the senior air hostess on the Pacific Rim long haul flights. It's everything we dreamed of. Except harder! You don't know how difficult it was to arrange to be back here today."

Tegan had stopped listening as Ms Jovanka's job title sank in. Loudly, her confidence stepping back, she asked: "How would you feel about job sharing?"

Ms Jovanka laughed. "Sort of the reverse of a man in every port. Look, this is difficult for me: I know exactly how you're feeling because I've been there. Listen to me, I sound like a sentimentalist. But it's true, precisely and totally true." "How'd you get there from here? What do I do next?"

Ms Jovanka shook her head. "Remember what the Doctor told you after Adric died. It's the same thing: if I tell you what to do, I end up not being here to tell you what to do. You've difficult times in front of you but you've also got much joy. I think it balances out."

"Fine, lovely. And while it's all balancing out for you, what do I do? I can't get a job here, I've not got a home, the TARDIS has gone. All I've got is what I'm wearing."

"Yes, I meant to say something about that to you." Ms Jovanka opened a handbag, took out money from an envelope marked *Me*, and gave it to Tegan. "I've been saving up. Get yourself a new outfit. I need it. And here's a spare key, you can stay with me at Auntie Vanessa's house for a couple of days. I got the car fixed, too, we'll not brake down on the way home either."

Tegan took the keys and money. She looked at them for a while, not really seeing them but focussing on what they implied. "You're - I mean, I'm doing well, aren't we?"

Her older self nodded.

"About time too," said Tegan, grinning weakly. Abruptly, she quietened and leaned towards Ms Jovanka. "You're a lot quieter than I am. Have I settled down?"

"Oh, no. My voice is known across the skies. The other day someone worked out that I was avoiding Captain Stapley — I had to up till now — and told me that I'd better shut up: my berating the steward staff could be heard clear across the cabin - and the Atlantic. I'm still the same old me."

"God, I envy myself."

"You'll be okay. I promise. Just, you know, take care of yourself."

"Thanks a bunch. That's the kind of useless advice the Doctor would give. We spent too long with him, you know."

"Yes, yes, I know. Listen, Tegan." Ms Jovanka winced, now that the moment had come to tell herself this she regretted speaking. She thought of the torture by Omega that she would be facing in just days. Of the Daleks' callous violence. And, always, of the Mara. Ms Jovanka looked at Tegan, trying to see some sign of the Mara within her, and unconsciously recoiling. If Ms Jovanka didn't prod Tegan in the right direction, she'd not face a world of risk and pain but she'd also never be freed of the Mara.

The younger woman turned to berate the older but stopped, waiting.

Tegan stretched her fingers, exercising them, pressing them together. "Listen," she repeated, a littler surer of herself.

"I'm listening."

Ms Jovanka looked up and at her younger self: her hair needed some attention and she looked pale from all her time in the TARDIS, but otherwise healthy and bright. No concept of what would lie ahead if Ms Jovanka planted just one idea with her. "Tegan," she said. "I hear that Amsterdam is rather nice at this time of year."

William Gallagher

Arcing Towards Home

Gallifrey, Omega and Borusa... for a fan of the late Seventies Arc of Infinity was a return to familiar territory...

THE FANFARE which preceded Season 20 was greater than any I had previously experienced. Maybe it was only due to my increased contact with organised fandom, but it seemed that there was more information available regarding the content of each story than ever before. From very early on it was publicized that a feature from the show's past would feature in each story and in many cases the exact identity of the old face was known. I recall being told during the preceding summer that the Mara was due to make a return visit and everybody knew that the Daleks were to make their long awaited comeback. Even Tegan's return had been much heralded by the Press.

In view of this I'm still surprised that many people didn't know the first returning villain was to be Omega. To me, the clues laid in the run up to the season from the trailers to the mention in the *Radio Times* that it was the tenth anniversary of The Three Doctors made his appearance so obvious that I thought someone must have actually told me. As such, Arc of Infinity became my first experience of viewing a story where I already knew, or had guessed, much of the plot.

As I was to increasingly discover through the next few years, watching a serial unfold when you know much of what's to come has its own particular pleasures and irritations. I remember eagerly anticipating Tegan's appearance (I wanted to be her when I was 12!) but becoming dreadfully frustrated by the distraction of the Doctor's protracted return to Gallifrey. Here one plot detail which did interest me greatly was the identity of the Time Lord traitor, perhaps because this was something I didn't already know. Some latent memory of The Robots of Death must have lingered on in me, as I attempted to recall the colour of his robes while listening intently to the soundtrack in an attempt to identify his voice. I didn't guess at the time, although with hindsight it seems painfully obvious.

Arc's an interesting story to review with the benefit of hindsight as in retrospect as it can be seen as a turning point for the programme as a whole. Some developments were obvious at the time; Arc marked Tegan's return to the narrative even though she had been away our screens for no longer than the programme. This 'absence' provides the first undocumented period in the Doctor's life since Davison's debut. Fans were also aware that it was the first visit to Gallifrey for many years and, of course, that it was the beginning of the celebrations of the twentieth anniversary. What we didn't know was that the story would also mark the beginning of the end in many respects. For the first time we're treated to the airport lounge aspects of Time Lord society (where did Schipoll end and Gallifrey begin? Answers on a postcard please...), and with it the gradual corrosion of the established Time Lord ethos had well and truly begun. The trend towards bringing back old enemies in a form which fails to capture the essence of what had originally made them successful begins here, as for the first time it was suggested that John Nathan-Turner had short-changed the fans by resurrecting an old face purely as a publicity stunt. And for the first time that a foreign jaunt was seen as just that. In contrast to City of Death, it appeared that the story's location was incidental rather than central to the plot. That in itself is not a crime; as has been remarked, 'Why should everything take place in the Home Counties?', but the attempted explanation with reference to the sea levels merely serves to highlight the problem. Finally, in hindsight the biggest turning point is the first appearance of Colin Baker. His portrayal of the Doctor is very under-rated and his treatment remains an unpardonable disgrace, but his debut nevertheless marks a link to 1985 and the beginning of the end of **Who** as we knew it.

For all these gripes, Arc of Infinity is a story which I have always remembered with fondness, and it has much to recommend it on reviewing. The opening scenes quickly establish the salient points; the threat to the Doctor, the Amsterdam setting and, thanks to Sarah Sutton's longer locks, the passage of time between seasons (although why she is still wearing the same clothes is anyone's guess). The dialogue is consistently entertaining, though sometimes not in the way intended. The developing relationship between the Doctor and Nyssa is demonstrated by some genuinely appealing references to the TARDIS's repairs, but on occasion the dialogue is hilariously clumsy. Is it really necessary for Talor to identify his assassin's choice of weapon? I'm sure Hedin noticed it was an impulse laser when he picked it up, and the audience isn't listening to a radio programme. (Perhaps there are other Talors scattered across the universe, busily shouting "Blunt instrument", "Breadknife", "Rare poison unknown to medical science" and so on. It's probably why there's so many people out to kill them.)

The narrative structure falls very clearly into the four sections. Episode one does an admirable job of establishing the concept whilst part two is by far the most entertaining as it takes the time to expand and develop both the plot and characters. Episode three is the explanatory section with one revelation piled upon another in quick succession. The Castellan and Maxil prove that their hearts if not their brains are in the right place, we learn the Doctor is not dead, and then both the traitor and the Renegade's identities are revealed. As in many Eighties' stories, the real problems come as the last episode degenerates into an extended runaround where the explanations are squeezed between more and more pretty canal shots. At least there is a logical and fairly amusing excuse given for the walkabout, though you'd hope the Doctor would have picked up a Mercury card by now! Linking these together are four effective episode endings, each boosted by an unusual twist. The Doctor may not have been made welcome on any of his previous returns home, it's still a shock to see him gunned down by his own people before he's even had a chance to open his mouth. The cut to Nyssa's face at the end of part two deflects a 'We know he's not dead' ending into something more interesting. Even part three intrigues, as it's genuinely difficult to see what can happen next: Omega's won, and the loose ends of the Gallifrey plot are lying dead at the Castellan's feet.

As with many Johnny Byrne scripts, there is a leaning towards technobabble to cover potential plot holes. Can somebody please explain to me in plain English what happened to the Doctor at the end of episode two? Another minor plot quibble must be Omega's acquisition of a TARDIS. While the pioneer of the first experiments in time travel might be capable of designing one himself, it's amazing how like a Type 40 his is. Great minds really must think alike, unless he had a surreptitious snoop round back in The Three Doctors.

The direction is never less than professional and there are some very nice touches, but unfortunately these tend to be let down by the effects. The intriguing materialization of Omega's TARDIS in the crypt is

immediately spoilt by the first appearance of the appallingly designed Ergon. Along similar lines, what has happened to the Matrix since THE DEADLY ASSASSIN? I suppose that if Omega's in control then the mind which created the Santa's Grotto of THE THREE DOCTORS might well define it terms of all those of twinkling lights! On a more positive note, Omega's negativity is an effective if somewhat obvious clue to his identity, and irritating though the travelogue may be, Ron Jones does manage to make Amsterdam look very pretty.

As was to become something of a trademark with old monsters, John Nathan-Turner has treated Omega to an Eighties' refit though he remains somehow recognizable. In contrast, the Time Lord's outfits seem to have been gathering dust (not to mention fripperies) since THE INVASION OF TIME. Although slightly the worse for wear, the original High Council and Chancellory Guard designs remain striking and infinitely superior to the garb of the Time Lord on the street of this season. And for the continuity buffs, there are nice references to both Leela and Romana which cover issues which would be mentioned with the minimum of fuss, though the unnecessary change from Capitol to Citadel will have grated with many pedants.

Roger Limb's incidental music is something of a curate's egg. There are some good pieces, generally the longer and less emphatic sequences leading up to episode endings, but it, like the dialogue, can seem a little heavy handed at times. The combination of the two sometimes serves to hammer the point home in a needlessly harsh way. "We all know what that would mean — for the Doctor." Boom, boom, boom!!!

The acting is similarly variable. Colin Baker and Paul (No, not the mind probe just yet...) Jerricho turn in suitably disdainful performances and handle episode three's change of plot direction with conviction. Indeed, the relationship between the two characters and the novelty of seeing a Castellan who's at least trying to be competent and moral are two of the stronger aspects of the show. Michael Gough provides the good performance you would expect, whilst the other High Council

members, Leonard Sachs and Elspet Grey, turn in solid performances in what are ultimately thankless roles. Indeed it is interesting to note the similarities between the current High Council to the Consuls of Traken. Once again there is a altruistic traitor, a young, bumbling fool who can only have got to such a position of high power by having friends in high places, and an elder statesman who's perhaps a little past his sell-by-date (when did Borusa get so doddery?). Nyssa must have felt at home the moment she walked into that Council Chamber.

On the down side, the very Australian Colin and his frightfully, frightfully English friend were annoying at the time and have not improved with time. In a coincidence which resonates across the universe Talor and Damon are also somewhat wooden (Colin was at least turned into a zombie but what was Damon's excuse?). The regular cast all give their customary good performances, with Davison rising above the others as he's given a rare opportunities to show the steel beneath his Doctor's affable exterior, hissing his contempt at the High Council in episode two. He also does a fine job as Omega in episode four; for all the annoyance caused by the clichéd rendition of *Tulips in Amsterdam* in the background, the scene with the little boy is genuinely moving.

That last comment could almost serve as the conclusion to this piece. ARC OF INFINITY is a tale containing many annoying aspects which somehow manages to be enjoyable all the same. When you think back to it the quibbles spring immediately to mind, and yet it is a story which I always remember as being good. It is greater than the sum of its parts and entertains in spite of itself. And when remembering **Doctor Who** stories the operative word should be *entertains*.

Kate Brown

What the Fanzines Said...

"The half-explanation of why Cybermen guns could fire in the TARDIS was an especially nice touch.

Unfortunately, it was painfully easy to tell who Omega's 'hidden' colleague was. As a sequel to The Three Doctors, Arc if Infinity failed to carry off the return of Omega to Doctor Who: there was too much of a gulf between the styles and atmospheres of the two serials. I would have been more satisfied had there been more references to The Three Doctors and an explanation of how Omega escaped destruction."

Thomas Doran, Dynatrope 2

"Like many people I tried to match up the colour of the traitor's arm with those of the High Council, but good studio lighting made this impossible.

The scenes in Amsterdam gave this story the sort of quality and atmosphere only seen before in City of Death. The combination of humour and menace in the final chase made for a nice piece of contrast. "

Ian Kildin, Eye of Horus 1

"They should have called it The Third Time Lord. instead of Vienna, it was Amsterdam, and it wasn't Harry Lime who was put out of his misery, but coincidental though it may be this comparison highlights the central falw of Arc of Infinity. Harry Lime was the central character of The Third Man, invested with a larger-than-life quality by Orson Welles on his two appearances. Here we have Omega, who did nothing to justify his return, coming over as a bland symbol of evil.

Michael Gough was so sympathetic I was positive he couldn't be Omega's agent — but it made sense that he was. Hedin's lack of guile made him, in retrospect, the perfect cat's paw. The tale itself was well structured, moving at an energetic speed without sacrificing clarity. When Nyssa decides to shoot her way out of Gallifrey we see her brooding over the pistols before she picks one up. Conscious decision, not just a magical action.

With Tegan out of the way for much of the story, Nyssa's prominence was logical. Precocious as ever we first see her nagging the Doctor about the TARDIS's shortcomings, and we also see the advantages of a scientifically astute companion in that exposition can be broken into a dialogue.

Colin Baker suggested in Maxil the sort of boy who enjoyed teling the servants to pull wngs off flies, and Paul Jerricho was excellent as the Castellan: tough, competant and proceeding with deadly accuracy from the wrong assumption. As for the rest of the councillors, it was interesting to see them treat the Doctor if not as an equal, then as a 'Duke of Windsor' figure."

Graeme Bassett, Cygnus Alpha 9

"If the Ergon wasn't on loan from a pantomime, which farmyard did it escape from?"

Steven Coates, Cassiopeia 1

"Johnny Byrne's proven skills as a writer were were given little opportunity in this loosely-stitched four-parter. But the tendency to treat villains as blacker than black and heroes as whiter than white took a back seat in Arc of Infinity. An old question rears its head — did the Time Lords really abandon their greatest engineer? Best of all was the sympathetic portrayal of Omega, though Ian Collier's reasonable performance was no substitute for Stephen Thorne's original demonaical interpretation."

Simon Lydiard, Citizen of the Universe

"Gallifrey was a pale imitation of the immense, powerful yet ruined capitol we saw in The Deadly Assassin. New viewers looking forward to see where the Doctor came from must have been wondering how the show lasted this long."

TARDIS Data Bank

"Paul Jerricho's portrayal of the Castellan was pre-designed to cast suspicion on him, his sharp temp[er and sinister looks lmaking him the perfect candidate for the traitor. It's good to hear he'll be reprising his part in the anniversary special."

The Animus 2

"I was impressed by the granddeur of Omega's new costume, and Ian Collier's acting was far better than Stephen Thorne's, with more menace in his voice. Comparing his Omega to Stu Hyde in The Time Monster shows how versatile an actor he is."

Richard Berry, TARDIS 8/1

"I can't say I was impressed. There was a potentially marvellous character in Councillor Hedin, played with as much conviction as possible by Michael Gough for the all too few scenes he had. Yet we feel nothing as he's exposed and all-too-conveniently shot down in episode three.

Thankfully the climax to episode two was impressive as the Doctor is led slowly to hiw termination, with Nyssa futilly defying the High Council."

David Atkins, TARDIS 8/1

"The atmosphere was right, the pace good: heaps of credit to Mr Byrne. Another point in the serial's favour is that it didn't lose sight of the idea that Doctor Who is an entertainment, not an in-depth psycho-analysis of the human condition. The lazy and impateint streaks running through Davison's Doctor contrast well with his immediate predecessors. Over all the regular cast proved the strongest there has been in the series for some time."

Guy Clapperton, Skaro 3/4

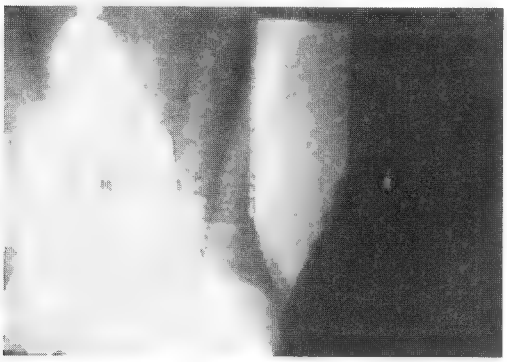
"Ian Collier played Omega with a hint of both determination and gentleness. The costume was excellent."

Martin Haddelsey, Wilf's Eye View 1

exploding in Block Two. This would be the very last scene recorded and would only use one small piece of the set. All scenes in Hedin's office were likewise held over.

A week and a half's rehearsals ensued before cameras were cranked up again at 2:33 pm for Block Two on Monday May 31st, a happy day for all concerned as it was a Bank Holiday so pay rates were considerably more than usual.

The opening scenes were the deferred sequences in Hedin's office. Again a negative picture of Omega from the CSO stage was inlaid to the live action, the lighting on the set deliberately low to avoid Michael Gough being recognised. It took a long time to complete these scenes. Lining up and choreographing what were effectively separate performances on separate sets chewed up the hours, as did the need to shoot so many tight close-ups of anything aside from Gough's face. Hedin's pen, waved constantly like a baton, was a prop from Effects.



The last session before lunch took place on the smallest set of all, the Matrix. Designed by Marjorie Pratt it was built by Effects as a two-piece unit; a black-draped box with pin-hole apertures that would show up as stars, and a model lattice made up of glued together perspex rods. Into this composite image from two locked off cameras were fed pictures of the Doctor, Tegan and Omega as required. The *Mirrorlon* board was un-necessary this time as Chapman was able to add an electronic wobble to CSO shots of Davison in the Matrix.

During some of the recording breaks, opportunities was taken to have artists from the location shoot re-record their lines. Parts of the sound quality taped in a bustling Amsterdam was not up to broadcast standard so a few of the artists involved had to go over and voice-over their dialogue in synch to the telecine transferred film.

By the end of the six o'clock lunch hour cameras had been moved to cover the two chambers comprising the interior of Omega's time ship, in truth a cannibalised and redressed version of the Doctor's console room from Block One. Once more recording went pretty much in narrative order. It was a big evening for Visual Effects. In fairly rapid order they had to prime their dry-ice making equipment to flood the TARDIS set with smoke clouds as power from the matter converter builds. Next was the messy operation of pumping red slime into the soft rubber Omega mask without drowning Ian Collier, who wore a balaclava helmet under his Omega mask for protection. Finally a series of pyrotechnic explosions were due to be set off in controlled fashion to denote Omega's systems overload. Unusually, the explosion scene was not done last. The looming ten o'clock deadline forced a postponement of this key effect until tomorrow. Instead close-of-day was reserved for the first element of the split-screen encounter between the Doctor and an unmasked Omega — looking remarkably like Peter Davison in this take.

To try and make up some time, the computer room set was lit for the last hour, enabling Ron Jones to do some early episode scenes with Damon and Maxil. These were slotted between the Omega 'gunge' sequences and the Doctor and Nyssa entering the TARDIS.

The first day of June opened with BBC cameras alternating between finishing off the split-screen Doctor/Omega confrontation and continuing the many scenes set in the Gallifrey computer room. The delayed explosion scene was one of the first sequences to be recorded, followed by a reprise of the recovery/confrontation events. Davison had played Omega the previous day. Now he played the scene left of camera in his Doctor togs, although he later needed to slip on the Omega costume briefly to mime the lines being spoken by Collier. Rollback and mix plus split screen finally accomplished the by-now inevitable meeting of the Doctor with a double of himself.

Thereafter recording concentrated exclusively on computer room scenes. Despite their relative lack of complexity, material on this set took recording well into the evening session as there were just so many of these short scenes to do. Chasing the clock again the action switched to shooting the small number of scenes in the lounge area and its adjacent corridor. The final scenes of the day were those in the security area, starting with a rollback and mix for the TARDIS arrival, continuing with various scenes of artists entering and leaving the chamber (one of which had to be done twice when a stage hand was caught on camera as the Doctor succeeds in opening the sealed doors), and concluding with another rollback and mix for the TARDIS's departure in episode four.

The afternoon of the last day was given over to the inevitable corridor scenes, most of which involved people walking or running up and down them, people appearing or hiding round corners, or shots of people emerging through doorways. It was the day when Colin Baker got his infamous chance to shoot Peter Davison.

The council chamber scenes were next, these seeing some of the longer scenes in the show going into the can. Finally the evening session saw Visual Effects adding another of its major contributions in the shape of a dry ice stream 'killing' off the Doctor in the finale of ten scenes set in the termination chamber.

Paul Jerricho would later recall the very last scenes of all being done in a great hurry. These were the last dozen or so small segments set in his office, so the onus was heavily on him to get it right on the first attempt!

The very last shot of all, almost dead-on ten o'clock, was the remounted visual effects explosion of the fusion unit. Everything scheduled had been recorded albeit often in a rush.

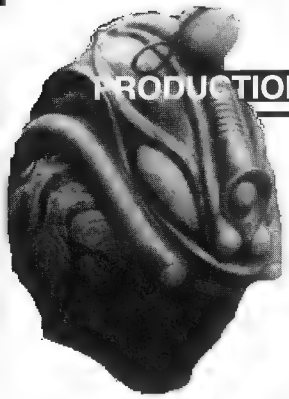
POST PRODUCTION:

Tape to tape video transfer went ahead on Wednesday 9th June, a four hour session to copy down from studio master tapes to the working duplicates used throughout post-production.

The Gallery only session began next morning at 11:00 am in TC6. The key effect requiring Dave Chapman's talents was the Cone of Light as it had to feature in several sequences. Looking for something unusual Chapman ignored the obvious overlay of a simple coloured optical in favour of a more dynamic image. The result, realised through the new Quantel 5001 (an upgrade of the 5000 machine), was several frames of footage, duplicated many times over in the Quantel's enhanced frame store, and given shape using its more advanced zoom-in, zoom-out and edge softening capabilities. Scrolling the picture gave the cone an impression of movement.

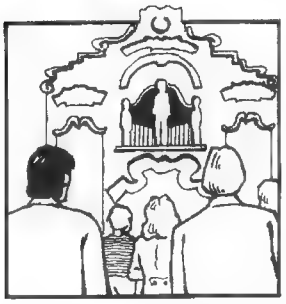
More traditional electronic effects were the inlaying of cut-to-shape live action scenes onto previously blank CSO scanner screens (the TARDIS and the Gallifrey computer room monitors), creating three different 'laser beam' effects for the stasers, the impulse laser and the matter converting discharge from the Ergon's pistol, and the moving blob of light from the Arc of Infinity which invades the TARDIS before resolving itself into the Cone of Light.

Johnny Byrne's script suggested the notion of time slowing down for the Doctor and Nyssa as they try to out-run the cone. Taking up this idea Ron Jones and VT Editor Rod Waldron copied down these sequences to a variable speed 1" tape deck. The shots were then replayed and copied back to 2" video while using the speed control to slow the action down as directed. The end product was cleaner and less grainy than previous **Doctor Who**s which had



used sports programme video disc systems.

The biggest problem facing Ron Jones and Rod Waldron as they compiled the four episodes was running length. Very few scenes ran to more than three pages of continuous script. Most, especially in parts one and four, ran to two pages or less. This made it virtually impossible to estimate run times until editing was complete. Once assembled episodes one and two both overran by nearly a minute, but the major headache was part four. Rough editing into script order had produced an episode just over 32 minutes long. Consulting John Nathan-Turner they were instructed to give priority to the location footage. Filming abroad was expensive so the Producer was keen to show value for money on screen. Thus the draconian edits needed to bring part four closer to the 24' 30" norm were all at the expense of studio shot footage (see **CUTS** below).



MUSIC:

Not all the music used in this production was Radiophonic in origin. While on location in Amsterdam the film unit had, with permission, taken recordings of barrel organ performances by two street musicians. 16 seconds of *Canal Song* made it to the finished story, as did 1' 10" of *Tulips from Amsterdam*.

Roger Limb, working for a third time with Ron Jones on a Doctor Who continued the style of composition he had delivered previously with BLACK ORCHID and TIME-FLIGHT, namely Radiophonic music in the form of music-bytes underscoring the action on screen. Not being at all musically minded Jones preferred to let Limb get on with it without interference from him.

For all three of his Ron Jones **Doctor Who**s Roger Limb composed and arranged at the keyboard while referencing time coded VHS copies of the edited episodes. Instead of constructing specific themes, such as something indicative of Amsterdam, Limb preferred to let the action on screen determine the settings on his synthesizer (the Workshop's *Fairlite* was his declared favourite instrument). In many ways his approach was akin to the reactive piano accompaniments to silent films; assigning a musical phrase to one character's movements and counterpointing it with different phrases as either new characters entered or new situations arose.

The breakdown of Limb's music cues for ARC OF INFINITY ran as follows; 9' 50" for part one, 7' 13" for part two, 10' 22" for part three and 11' 38" for part four.

Three of his tracks from this story made it onto the Radiophonic Workshop's album, ***Doctor Who — The Music***, first published by BBC Records in 1983. These were individual tracks from episodes one and two, *Omega Force Field* (1' 54" from the Doctor/Omega bonding scene in the TARDIS), *Ergon Threat* (1' 03" from the creature's first appearance) and *Termination of the Doctor* (2' 10" taken from the cliffhanger at the end of part two).

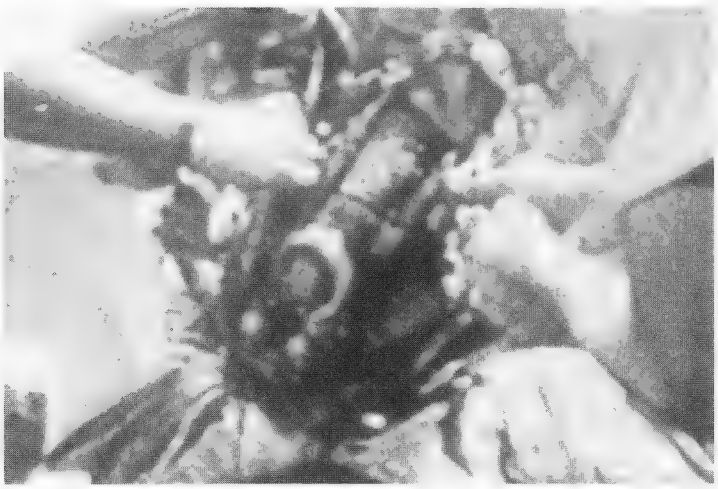
SPECIAL SOUND:

Working virtually next door to each other at the Radiophonic Workshop enabled Dick Mills and Roger Limb to consult easily over their inputs to the story. This was vital as both followed identical working practices, and often used the same equipment. Indeed, several tracks on ***Doctor Who — The Music*** credited Mills as joint *'composer'* due to difficulties separating elements in some of the compositions; what was Radiophonic music and what was Radiophonic special sound?

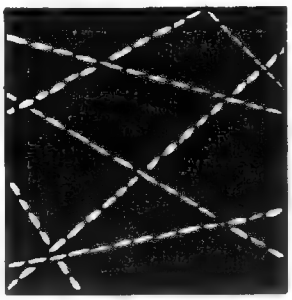
Remembering previous Time Lord serials Mills raided the Workshop's own archive of past recordings for several sound effects to maintain continuity. The staser bolts were lifted from THE DEADLY ASSASSIN (though a different effect had been used in THE INVASION OF TIME), as was the alarm klaxon, while the TARDIS recall signal sent out by Damon was a modulation of an effect first created for THE HAND OF FEAR.

Omega's TARDIS used the traditional Brian Hodgson composition but slightly multi-tracked to differentiate it from the Doctor's ship.

Variable speed also solved the knotty problem of disguising Michael Gough's highly distinctive voice, so he would not be identified as the traitor on Gallifrey too early. The soundtrack of his speeches to Omega was slightly speeded up and dubbed back with bass tones reduced.



CUTS:



To avoid compromising any Amsterdam location film, the first episode had to lose a key scene in the Castellan's office where his suspicions of foul play are initially stirred. It would also have been Maxil's first entrance. In the script it follows on from Colin's zapping by the Ergon.

CASTELLAN: I've read your statement Damon. Have you anything further to add?
DAMON: (TENSE) Yes Castellan. (HESITATES) Talor could not have died as your findings suggest.
CASTELLAN: You dispute the verdict of accidental death?
DAMON : I serviced that high tension conduit myself only days ago. The insulation was perfect. To suggest that it shorted and accidentally killed Talor…
CASTELLAN: We checked the insulation. It had short circuited. It did kill your superior. Anything else?
DAMON: (AWKWARDLY) I think Talor could have been murdered.
CASTELLAN: Murdered? By whom?
DAMON : I don't know…
THE DOOR OPENS TO ADMIT COMMANDER MAXIL, A TOUGH-LOOKING SOLDIER.
MAXIL: My apologies for intruding. You're wanted by the High Council immediately.
CASTELLAN: What, now?
MAXIL: The Matrix had registered temporal bonding. One of the Time Lords.
CASTELLAN AND DAMON REACT
CASTELLAN: Which one?
MAXIL: The Doctor.

A few small deletions had to be applied to part two to bring it in below 25 minutes. Following on from Maxil's report to the Castellan that the Doctor appears to be taking his sentence quite well, the remainder of that scene, where the Castellan argues that does not seem like the Doctor at all, plus a sequence of the Doctor sitting dejectedly on a bed in the companion's room looking lost for ideas, was excised.

Episode three only needed a few sequences tightening up to bring it to a 24' 37" running length. The major surgery was reserved for part four.

After Omega has cut his link with the High Council, having been told of Hedin's death, a short scene of him grieving for the friend who had helped him in his TARDIS was lost. Tegan and Robin, in the annex, listen to the sounds of his anguish with apprehension. The loss of these sequences diminished Byrne's aim to make Omega appear less a ranting megalomaniac, more a being with feelings and motivation. Nevertheless it ends with Omega promising quietly if menacingly, "You will be revenged Hedin."

After the Doctor has gained the J.H.C clue from Tegan in the Matrix, another wholly deleted scene showed the Doctor raising the Matrix crown from his head and, in reply to Borusa's query, "Well?", replying, "I don't know, but I may have a clue… But first you must get me away from Gallifrey".

After the short transmitted scene of Tegan tending her sick cousin, further deleted material saw the action switching back to Gallifrey:-

BORUSA: Amsterdam? Do you know the precise location of this Earth city?
DOCTOR: Yes.
BORUSA: Prepare your TARDIS. Be ready to leave as soon as I communicate with you. Trust me.

Immediately following should have been another short sequence of Tegan glancing at Colin and then over at Robin. Quietly she adds, "I hope the Doctor will find us. If anyone can, he will".

After the Doctor's ship has left Gallifrey a scene taken out has the Doctor telling Nyssa to follow him from the console room. "There are one or two things I must get together" he mutters as he goes off in search of an anti-matter detector.

A major deletion was the fate of the Castellan following his total failure to recognise the true traitor. The following scene in the computer room should have taken place between shots of Omega beginning to suffer as his conversion from anti-matter to matter takes hold.

THE DOOR OPENS AND THE CASTELLAN COMES IN.
BORUSA: Ah, Castellan.
CASTELLAN : You wanted to see me Lord President. (A PENETRATING LOOK FROM THE LORD PRESIDENT)
BORUSA: You wish to resign?

CASTELLAN: I had no right, without evidence, to accuse the Doctor of treason.
BORUSA : True. You made a foolish mistake. But ultimately we are judged by how much we profit by them. Will you?
CASTELLAN: Who can say, Lord President?
BORUSA: (A BEAT. LORD PRESIDENT CONSIDERING) Your offer to resign is refused. You will return to duty forthwith.

The final two deletions were a suffix to the final scene in the youth hostel — where the receptionist shows the Doctor a map of the city, which he commits to memory — and one last sequence in the computer room, prior to the Doctor and Nyssa finding the crypt, of the tense faces of Borusa, Thalia, Zorac, Damon and the Castellan watching the energy readings. Damon mutters, "Come on, Doctor... Come on".

TRANSMISSION:

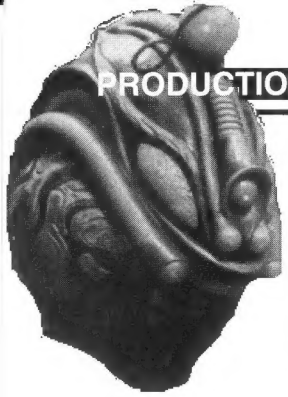
As John Nathan-Turner conjectured in his memoirs for ***Doctor Who Magazine***, season twenty probably owed its day and time shifts to Programme Planning managers doing their market testing to find the best date and time slots for the corporation's forthcoming twice-weekly soap opera **EastEnders**. Research and demographics had shown **Doctor Who** to be the one BBC show whose structure and audience were nearly identical to the targets **EastEnders** wanted to hit. With so much riding on this soap being an immediate success every effort was applied to finding an optimum time slot where it would attract the best audience and ratings, and weaken the opposition's grip on midweek evening viewing.

And so **Doctor Who** migrated from season nineteen's Monday and Tuesday slots to Tuesdays and Wednesdays for virtually the whole of season twenty. Start times were amended too. 1982's start times of 6:55 and 7:05 pm had attracted a lot of criticism from working viewers unable to make it home in time to watch the programme, but this was as nothing to the bad press a moveback to nearer 6:45 prompted, as the letters page in *Radio Times* bore testament some weeks later.

ARC OF INFINITY part one was the only episode to go out on a Monday. Being a bank holiday (New Year's Day had been a Saturday) it was slotted into the special programming arranged for that night in the hope of hooking a larger audience the planners hoped would then stay with the series. That old stalwart **The Pink Panther** played in the regular **Doctor Who** slot on Tuesday evening. To preserve the mystery of Omega's identity, *Radio Times* was sent publication details from the production office listing the villain character simply as *The Renegade*.

CEEFAX subtitles were provided for the whole season, accessed by keying in page 170 of the BBC's teletext service.

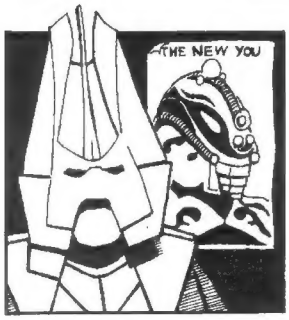
For the American market the show was packaged as a 1 hour 33 minute TV movie. Appropriately for anniversary year the opening show of season 20 premiered in the States the weekend of November 26th/27th, where it formed the highlight of a fund-raising pledge night drive by Chicago's Channel 11 PBS station. This was also the weekend of the giant Spirit of Light convention in that city.



CONTINUITY:

The two references to the Lord President being Borusa were added during script editing. They were not part of Johnny Byrne's submission.

The two instances cited of a recall signal being used to draw a TARDIS back to Gallifrey were apparently THE WAR GAMES and THE HAND OF FEAR, though neither matches the circumstances seen here. In the former case, the Doctor is able to override the Time Lords' attempts to draw the ship home, at least for a while, while the latter was not strictly a recall by technical means — even though the sound effect was identical. In THE HAND OF FEAR part four the Doctor telepathically 'hears' a summons message and only sets his own navigational circuits to head off to Gallifrey once he has dropped Sarah Jane off in Croydon (or wherever…)



The reference to a termination order having been issued only once before to execute a Time Lord was a pointer to THE BRAIN OF MORBIUS.

Throughout the story Johnny Byrne depicts the Castellan as a member of the High Council. This was not the case in THE DEADLY ASSASSIN or THE INVASION OF TIME where he was seen as an official rather than as a ruler.

The Doctor opens a door using the presidential code — 45453916592 — though how he knows this, given that his memoryof becoming president during THE INVASION OF TIME was erased, is unknown. The Castellan's speculation on Borusa and the Doctor's supposed plans in episode three are based on the links between presidents past ad present (including the Doctor) and the Matrix; a reference to THE INVASION OF TIME.

One continuity gaffe was the seal design worn by the Time Lords on their ceremonial collars. As in previous stories, although each member of the High Council wore differently coloured gowns, denoting membership to different chapters, all had Prydonian seals on their collars.

The hand-print of the Castellan (or any other councillor) is needed to decode the security circuit files accessed by Damon; this implies (as several previous stories had done) that Time Lord's hand-scans and similar details may be left unchanged by regeneration.

Although never verbally explained in the serial, Omega appeared in negative to characters in the positive world because they were seeing him in the anti-matter universe. His own TARDIS interior existed in the anti-matter universe, hence those scenes set inside his ship represented Omega in positive form because viewers were now in the anti-matter universe. According to Byrne's script an energy field surrounded the exterior of his TARDIS when it landed in the crypt, explaining why it could exist there in safety. The Ergon, "one of Omega's less successful efforts at psycho synthesis" could cross between both universes as the Gel Guards had done in THE THREE DOCTORS. Its matter converting gun caused victims to zap into negative because they were changing state from matter to anti-matter before crossing into Omega's TARDIS, just as happened to the Gel Guards' victims in The Three Doctors. However, the Doctor and Nyssa are never 'converted', instead entering the TARDIS by its main door; while the Doctor had already been processed in THE THREE DOCTORS, this raises the question of how Nyssa was able to survive contact with the anti-matter TARDIS…

And what did happen to the statue from the crypt?

TRIVIA:

Janet Fielding did not appear in episode one although she did receive a payment for the entire story.

The hardback of ARC OF INFINITY was published in July 1983 with the paperback edition following end of October. Both editions sported a photographic cover. BBC Video released the story eleven years later in March 1994 with a box art cover by Pete Wallbank, while Alastair Pearson recovered the novel for its reissue. Both covers included a eight-pointed star device (see right) which proved the subject of some controversy.

Though specifically identified as an 'impulse laser', the weapon used to kill Talor fires with the sound of a standard staser pistol.

The death toll in ARC OF INFINITY is unusually light, and curiously they all fall to the sympathetic and honourable characters in the story. Aside from Hedin's 'accidental' death, Talor, the gardener, the Ergon and Omega die at the hands of Hedin, Omega, Nyssa and the Doctor respectively.

Being the script writer Johnny Byrne did not receive his normal special payment for the BBC's use of the character he had created, Nyssa. Bob Baker and Dave Martin, however, each received a fee for the use of Omega.

TO LAUNCH-DAY

LOOKED AT in strictly numerical terms, the ratings for the season twenty opener made depressing reading; down nearly two million from TIME-FLIGHT's average and almost three million down from the figure scored by episode one of CASTROVALVA the previous year.

Part one attracted an audience of 7.2 million viewers but could do no better than 74th place in the national chart, despite going out on a Bank Holiday Monday. Part two moved up eight places to number 66 but gained only a few new viewers - 7.3 million the only sum total. Part three, the first Tuesday screened episode, saw a dip down to 6.9 million, and position number 89, but the final episode managed a rally; back up to 7.2 million and a closing place at number 82.

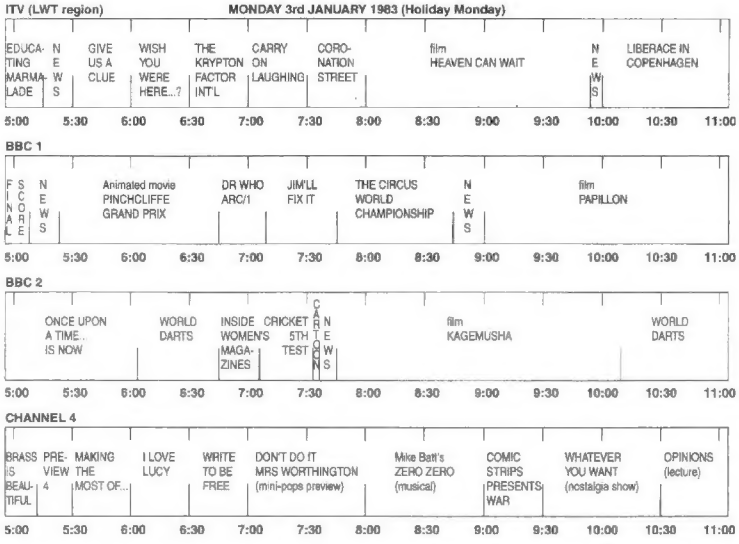
On paper the 7.1 million average was disappointing, but it was not unexpected given the four factors weighed against it. Two of them were a continuation of trends witnessed the last few years; less people watching TV 'live' due to expanding public ownership of VCRs, and the argument over commuters not being home to watch the series since its shift to midweek just would not go away.

The new players were Channel Four and the pulling back of **Doctor Who**'s start time to nearer 6:45 p.m.

Britain's fourth terrestrial TV station had started full broadcasting from October 1982. and although it audience was still small compared even to BBC2, it was enough to take a spread of potential **Doctor Who** viewers out of the total floating population who might otherwise be tempted to watch the show if only because nothing better was being offered by the competition.

The pull-back to 6:45 was more worrying to John Nathan-Turner. On both Tuesdays and Wednesdays **Doctor Who** was now starting while all the other channels had programmes which had been running for at least five minutes. On neither evening was its slot co-incident with the start of any other programmes, thus the impetus for roving viewers to 'channel hop' was far less. It was a state of affairs that would continue throughout the twenty-two episodes.

Radio Times' coverage of the new season was far less than for any **Doctor Who** opening night since HORROR OF FANG ROCK back in 1977. Two small colour photographs of Omega and Peter Davison (from BLACK ORCHID) were slotted into a montage of stills promoting the Spring season in the Christmas 1982 double issue, while the listings page for January 3rd accompanied the Doctor Who credits with a two column black and white photograph from ARC OF INFINITY showing Borusa (Leonard Sachs) next to a pasted-in shot of Davison.



Almost all newspaper headlining of this story had been run back in May '82, concentrated on the location filming and the new look costumes for the companions. Back then coverage had been extensive, with top prize going to the *Daily Record* for printing a large feature in full colour on Saturday May 8th. With January 3rd a Bank Holiday there was a wider spread of popular films and programmes to be promoted in the national papers' TV pages, although almost all of them gave a paragraph to curtain-up on the anniversary season.

With **Multi-Coloured Swap Shop** a thing of the past, it was left to its successor, **Saturday Superstore**, to screen a piece about the overseas filming. Although the screening date cannot be confirmed, it is thought to have been aired some months ahead of ARC OF INFINITY's transmission.

All-in-all the season cannot be said to have got off to a flying start in January 1983. But there was a whole year of promotions and celebrations ahead, and the Producer could be relied on not to miss a single opportunity.

ARC OF INFINITY

Series 20, Story 1
Serial 123, Code 6E
Episodes 584-587

Cast:

The Doctor [1-4]	Peter Davison
Nyssa [1-4]	Sarah Sutton
Tegan [1-4]	Janet Fielding
Omega [1-4]	Ian Collier
Credited as **The Renegade** [1-2]	
Damon [1-4]	Neil Daglish
Lord President Borusa [1-4]	Leonard Sachs
Councillor Hedin [1-4]	Michael Gough
Commander Maxil [1-4]	Colin Baker
The Castellan [1-4]	Paul Jerricho
Chancellor Thalia [1-4]	Elpset Gray
Councillor Zorac [1-4]	Max Harvey
Hotel Receptionist [1,2]	Maya Woolfe
Talor [1]	John D Collins
Colin Fraser [1-4]	Alastair Cumming
Robin [1-4]	Andrew Boxer
The Ergon [1-4]	Malcolm Harvey
Second Receptionist [4]	Guy Groen

Small & Non-speaking:

Waitress	Barbie Denham [1-2][1]
Guard	Kevin O'Brien [1-3][12345]
Guard	Glenn Bexfield [1-3][12345]
Guard	Chris Andrews [1-3][12345]
Guard	Terry Phillips [1-3][12345]
Gallifreyan	Olwyn Atkinson [3][4]
Guard	Michael Erera [3][45]
Gallifreyan	Belinda Lee [3][4]
Gallifreyan	Peter Gates Fleming[4]
Gallifreyan	Michael Jefferies[4]
Gallifreyan	Robert Goodman[4]
Gallifreyan	Giles Melville[4]
Gallifreyan	Lewis Hooper [3][4]
Gallifreyan	Colin Thomas [3][4]
Guard	Michael Gordon-Browne [3][45]
Student	Julia James [4][1]
Student	Thomas Stein[1]
Student	David Cole [1,4][1]
Cafe Customer	Peter Daysun[1]
Cafe Customer	Kohn Kouene[1]
Cafe Customer	Judith Jeffrey[1]
Cafe Customer	Rachel Wheeler[1]

[1] Studio of 17th May
[2] Studio of 18th May
[3] Studio of 31st May
[4] Studio of 1st June
[5] Studio of 2nd June

Crew:

Title Music by	Ron Grainer and the BBC Radiophonic Workshop
Realised by	Peter Howell of the BBC Radiophonic Workshop
Incidental Music	Roger Limb
Special Sound	Dick Mills
Production Assistant	Diana Brookes
Production Manager	Ralph Wilton
Assistant Floor Manager	Lynn Richards
Floor Assistant	Simon Spencer
Studio Lighting	Don Babbage
Technical Manager 2	Bob Hignett
Studio Sound	Trevor Webster
Grams Operator	John Downs
Electronic Effects	Dave Chapman
Vision Mixer	Carol Johnson
Videotape Editor	Rod Waldron
Crew	11
Senior Cameraman	Alec Wheal
Film Cameraman	Fintan Sheehan
Film Sound Recordist	Bill Wild
Film Editor	Bernard Ashby
Costume Designer	Dee Robson
Make-Up Artist	Fran Needham
Visual Effects Designer	Christopher Lawson
Title Sequence	Sid Sutton
Property Buyer	Robert Fleming
Show Working Supervisor	Don Evans
Scene Crew	A6
Graphic Designer	Ian Hewitt
Designer	Marjorie Pratt
Production Secretary	Jane Judge
Production Associate	June Collins
Writer	Johnny Byrne
Script Editor	Eric Saward
Creators of Omega (known as The Renegade in this story) ©	Bob Baker and Dave Martin
Producer	John Nathan-Turner
Director	Ron Jones

Programme Numbers:

Part 1:	1/LDL/E107K/72/X
Part 2:	1/LDL/E108E/72/X
Part 3:	1/LDL/E109Y/72/X
Part 4:	1/LDL/E110S/72/X

Filming: 3rd - 7th May, 1982.

Recording: 17th - 18th May 1982, TC1.
31st May - 2nd June, 1982, TC1.

Transmission:

Part 1:	3rd January 1983, 6.45pm BBC1 (24'37", 18.45.51 - 19.10.25)
Part 2:	5th January 1983, 6.45pm BBC1 (24'42", 18.46.57 - 19.11.39)
Part 3:	11th January 1983, 6.50pm BBC1 (24'37", 18.51.57 - 19.16.34)
Part 4:	12th January 1983, 6.45pm BBC1 (24'30", 18.46.16 -19.10.43

Audience, Position, Appreciation:

Part 1:	7.2m, 74th, 69.
Part 2:	7.3m, 66th, 70.
Part 3:	6.9m, 89th, 67.
Part 4:	7.2m, 82nd, 66.

I•V

Books

CORNELL, Paul, TOPPING, Keith and DAY, Martin: *The **Doctor Who** Discontinuity Guide* (1995)
DICKS, Terrance: ***Doctor Who** - Arc of Infinity* (1983)
L'OFFICIER, Jean-Marc: ***Doctor Who** : The Terrestrial Index* (1991)
RIGELSFORD, Adrian: *The Doctors: Thirty Years of Time Travel* (1995)
*The **Doctor Who** Annual 1984*

Magazines

Aggedor 1 (1982, Johnny Byrne describes attempting to find a weakness in the Doctor known to the Time Lords for Omega to exploit)
Aggedor 3 (Johnny Byrne explains how the plot dictated the need for a Time Lord traitor and Gallifreyan setting)
The Animus 6 (1985, Scott Mitchell comments that episode four is a disappointment)
Castorvalva 6/7 (1986, Keith Topping remarks that the Doctor is a pawn for others to use throughout the story)
Celestial Toyroom (1987, Johnny Byrne comments on the decision to bring back Omega; on using the chase tospace out Omega's disintegration; and on attempts to find a new angle on Gallifrey.)
Citizen of the Universe (1983, Simon Lydiard thinks the story formulaic, and nots that the Time Lords' behaviour is questioable, while the villain is sympathetic)
Cygnus Alpha 11 (1984, Alec Charles comments on similarities to The Deadly Assassin and Keeper of Traken)
Doctor Who Bulletin 57 (1988, Eric Saward comments on background to script, and decision to bring back Omega and set story in Amsterdam. He claims the script needed considerable work to iron out its complexities)
Doctor Who Magazine 92 (1984, Justin Richards remarks that Omega wishes all to die if he cannot be free in both his stories)
Doctor Who Magazine 100 (1985, Richard Marson comments on Amsterdam location)
Doctor Who Magazine 101 (1990, Ron Jones describes planning the final chase)
Doctor Who Magazine 118 (1986, Colin Baker comments on trying to 'spice up' Maxil)
Doctor Who Magazine169 (1990, Johnny Byrne interview)
Doctor Who Magazine Winter Special (1986, Richard Marson comments that terminating the Doctor would not solve the problem, as Omega could just rebond)
Enlightenment 12 (1986, Steve Peters comments on the use of stock situations from previous Time Lord stories)
Fantasy Empire 3 (1984, Colin Baker comments that Maxil isn't a villain, merely someone doing his duty)
Fantasy Empire 18 (1985, Dee Robson comments on the design of Omega's costume)
The Key 4 (1989, Charles Spenser notes that Omega is moral until he loses his reason altogether in the final scenes)
Mandragora Helix (1984, David Masters feels the cliffhangers are cut at the wrong moment; Gareth Lonnen comments that The Ergon's name derives from a word for work)
Mawdryn 3 (1983, Martin Wiggins comments on continuity to previous Time Lord stories, and finds it wanting. he feels that established points of continuity are paroted without leaving the room for interpolation which stimulates the imagination)
Neutron Flow 2 (1984, MJ Harvey remarks on the coincidence of Tegan's reintroduction, and the Doctor's failure to contribute to the plot: instead, he acts as the situation demands he must)
76 Totters' Lane 8/9 (1985, John Nathan-Turner explains why he felt it unnecessary to explain Omega's survival)
Shada Special (1983, Alec Charles feels the sympathy shown to Omega in The Three Doctors is lacking in Arc of Infinity)
Skonnos 12 (1986, Richard Gregory comments on the influence of Alien on the costumes, specifically the faceless nature of Omega's mask)
Tara 4 (1985, John Nicholas suggests the treatment of Gallifrey is disappointing to those familiar with earlier Time Lord stories)
TARDIS Special (1983, Neil Hunter thinks the Time Lords a mid stage between the Tom Baker and Troughton versions)
Tranquil Repose 1 (1987, Johnny Byrne says he saw Omega in terms of the fallen angel Lucifer)
Universal Exports 2 (1988, Sandro Moretti thinks Arc has the scenario of a horror film)
Zerinza 32 (1984, Pat Fenech comments that Maxil is the archetypal thug 'obeying orders')
Zero Room 4 (1984, Alec Charles comments on the inclusion of traitors a la Deadly Assassin and Keeper of Traken, and on the role of the Chancellery Guard)

Cinema

Alien (1979)
Anna Karenina (1948
Batman (1989)
Batmen Forever (1995)
Batman Returns (1992)
Behemoth the Sea Monster (1959)
Blanche Fury (1948)
The Blind Goddess (1948)
The Boys from Brazil (1978)
Brandy for the Parson (1952)
Circus of Blood (1968)
A Clockwork Orange
Cry Freedom (1987)
Doctor Terror's House of Horrors (1965)
Dracula (1958)
The Elusive Pimpernel (1950)
The Empire Strikes Back
Force Ten from Navarone (1978)
Forced March
The Fourth Protocol (1987)
The Go Between (1971)
Goodbye Mr Chips (1969)
Johnny on the Spot (1957)
Legend of Hell House (1971)
The Men of Sherwood Forest (1951)
Moll Flanders (1965)
Out of Africa (1985)
Rob Roy (1953)
Robin Hood (1951)
The Siege of Sydney Street (1960)
The Sword and the Rose (1953)
Taste of Fear (1961)
They Came from beyond Space (1967)
The Thirty Nine Steps (1979)
Trottie True (1949)
What a Carve Up (1961)
Women in Love (1969)

Stage

The Biko Inquest
The Secret of Stamboul
Time and Time Again

Television

All Creatures Great and Small (BBC 1979-80, 83, 85, 87-90)
Another Flip for Dominick (BBC, 1982)
Armchair Thriller
The Avengers (ABC, 1961-69)
Bergerac (BBC, 1981-91)
The Biko Inquest
The Black Adder (BBC, 1983)
Blake's 7 (BBC, 1978-81)
The Brothers (BBC, 1974-78)
Catweazle (LWT, 1970-71)
Cousin Bette
Doctor Who (BBC, 1963-89)
The Edwardians
Elizabeth R (BBC1, 1971)
Emmerdale Farm (Yorkshire, 1971-...)
Enemy at the Door (LWT, 1978-80)
Fall of Eagles (BBC, 1974)
The Glittering Prizes (BBC, 1976)
The Good Old Days (BBC,)
Hamlet
The Hitch-Hiker's Guide to the Galaxy (BBC, 1981)
Howard's Way (BBC, 1985-90)
Love Hurts (BBC, 1992-94)
1984 (BBC, 1954)
Multi-Coloured Swap Shop (BBC, 1976-82)
The Rivals of Sherlock Holmes (Thames, 1971-3)
The Roads to Freedom (BBC, 1970)
The Search of the Nile (BBC, 1972)
Secret Army (BBC, 1977-80)
Smiley's People (BBC, 1982)
Solo (BBC, 1981-2)
Suez (BBC, 1979)
Terrahawks (Anderson-Burr, 1984-86)
Triangle (BBC, 1981-3)
War and Peace (BBC, 1972-3)

Doctor Who

Arc of Infinity
Black Orchid
The Celestial Toymaker
City of Death
The Deadly Assassin
Four to Doomsday
The Hand of Fear
The Invasion of Time
The Keeper of Traken
Logopolis
The Massacre of St Bartholomew's Eve
The Ribos Operation
Snakedance
State of Decay
The Three Doctors
Time-Flight
The Time Monster
The War Games

Music

Tulips from Amsterdam
Canal Song
***Doctor Who** - The Music II*

I•V

Next Episode:
SNAKEDANCE

Brian Miller
The Showman's Tale

The Lost Iso-Tape
In the Gallery with Fiona Cumming